

H. Matisse



american fabrics

fabrics / design / fashion

40

now...
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before
color
in
nylon
blouses!

died the **Chem-nyle*** way, they're glowing-rich . . . completely fast to washing

IT'S A NEW WORLD FOR BLOUSES! For here's georgette... delicate, sheer, deliciously fragile. But... with a difference: this georgette *wears*. It won't snag. It won't pull at the seams. It won't rumple or go limp. It's wearable, washable, far more wonderful . . . because this

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*Patent applied for.

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*dedicated to the belief that Fashion begins with the Fabric . . .
that the American textile industry exerts a major
influence on the economic and social
aspects of the world in which we live and that it has deservedly attained
the world's pinnacle from which it can never be dislodged.
This volume number forty of American Fabrics focuses its editorial spotlight
on a special aspect of Henri Matisse as a source of design and color
inspiration, on the story of two creative women in textiles, on
the introduction of the Andrew Carnegie Plaid in this country, and presents
the broad directions for fall and winter fashion fabrics.*

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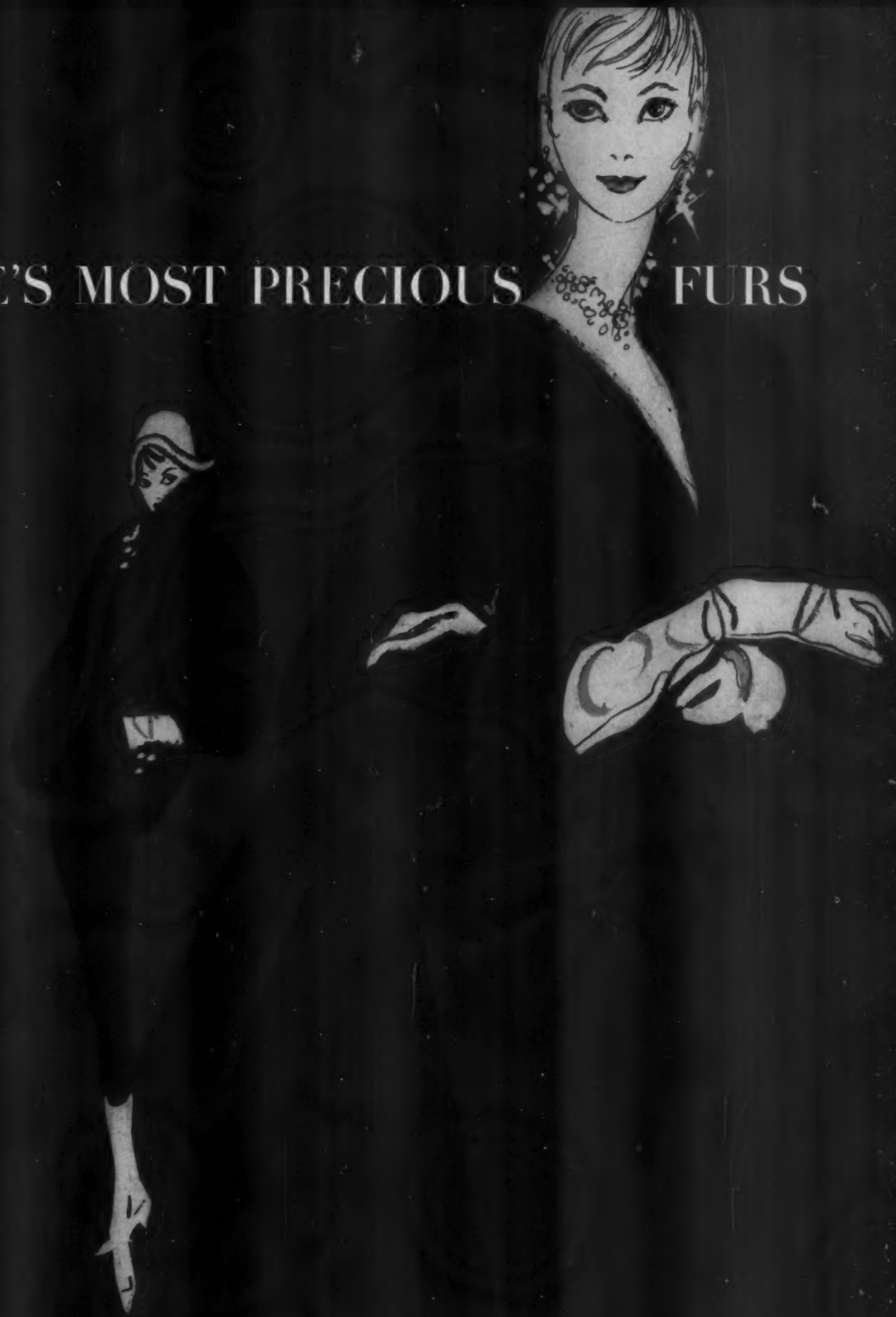


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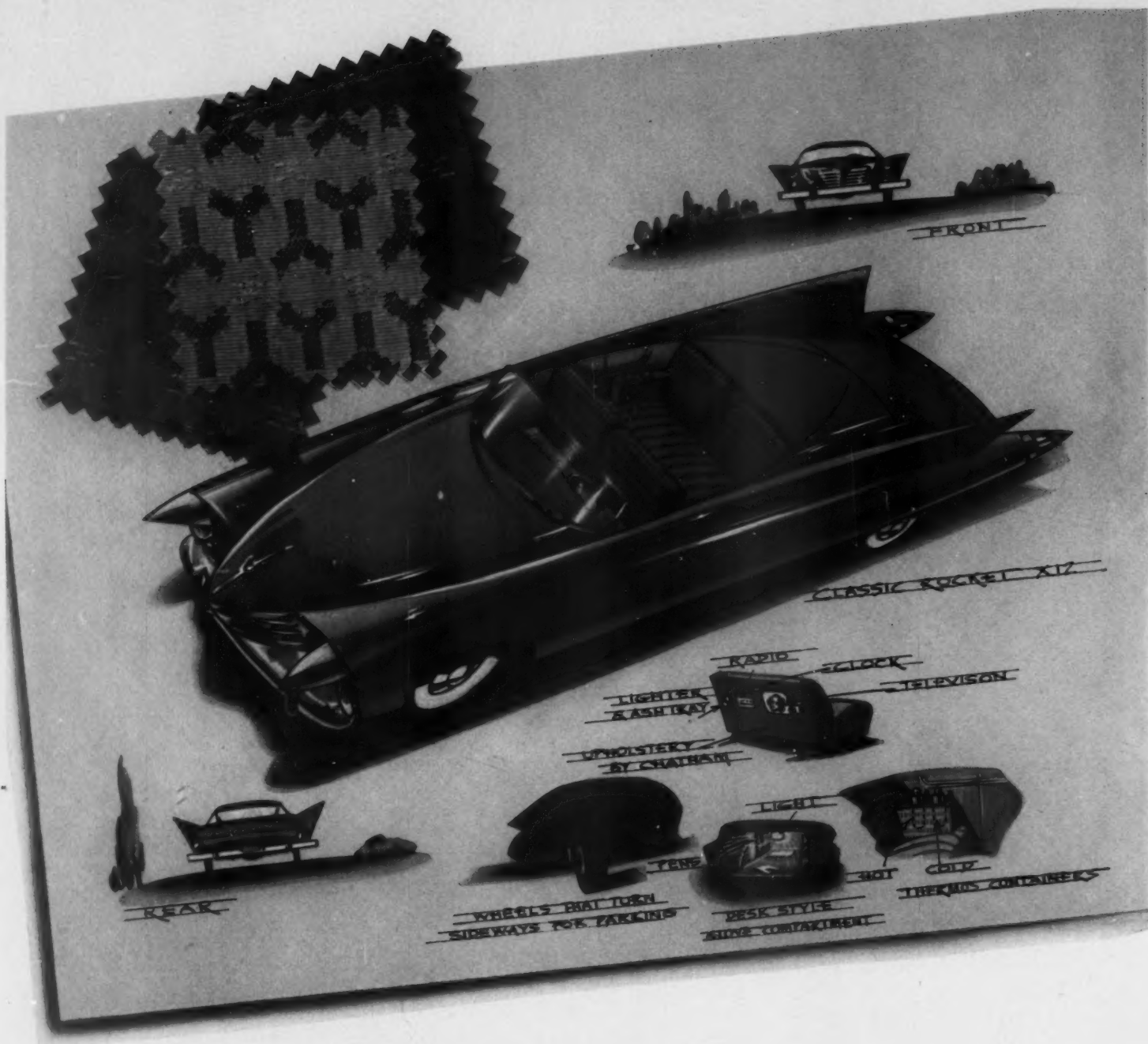
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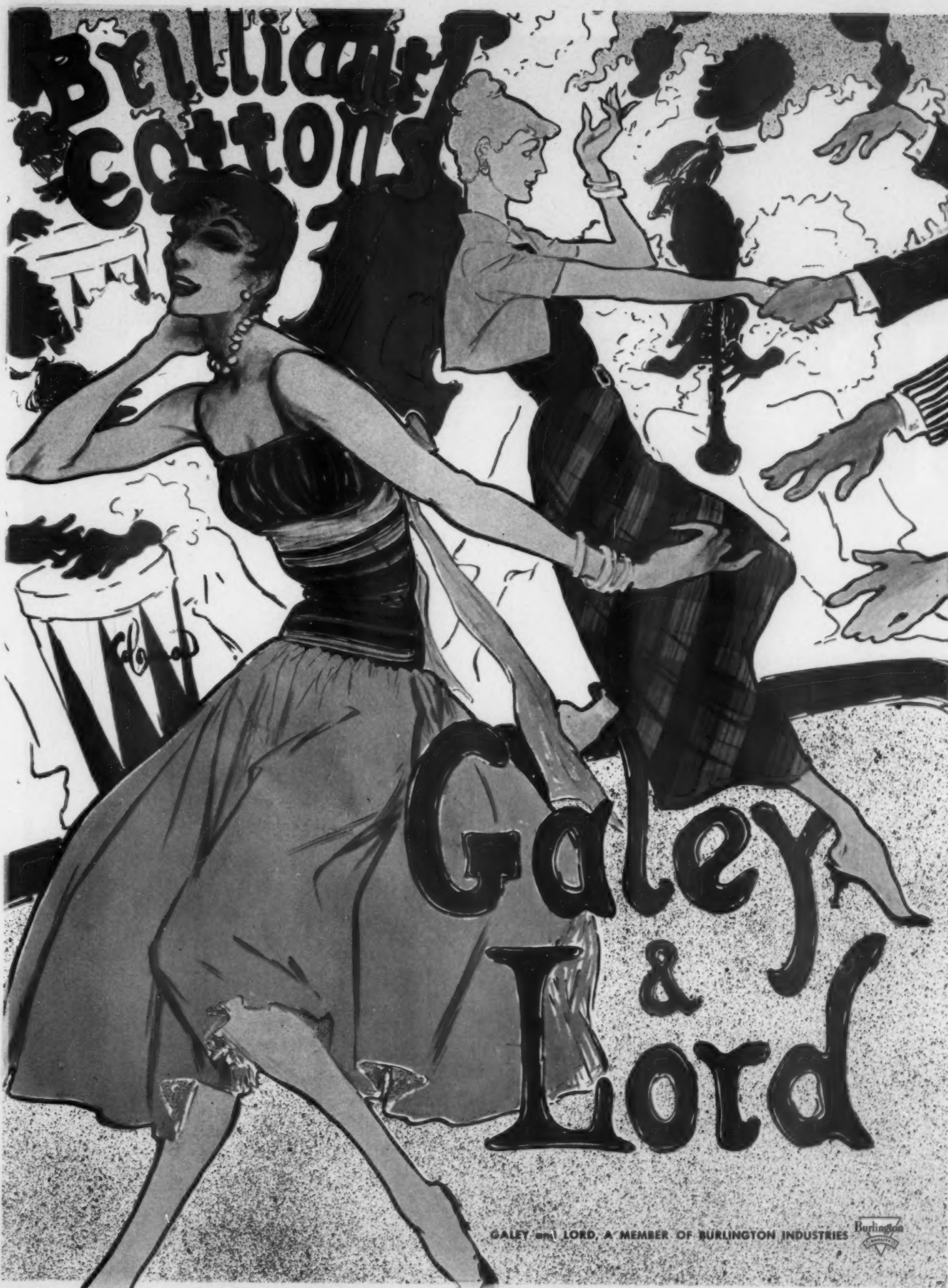
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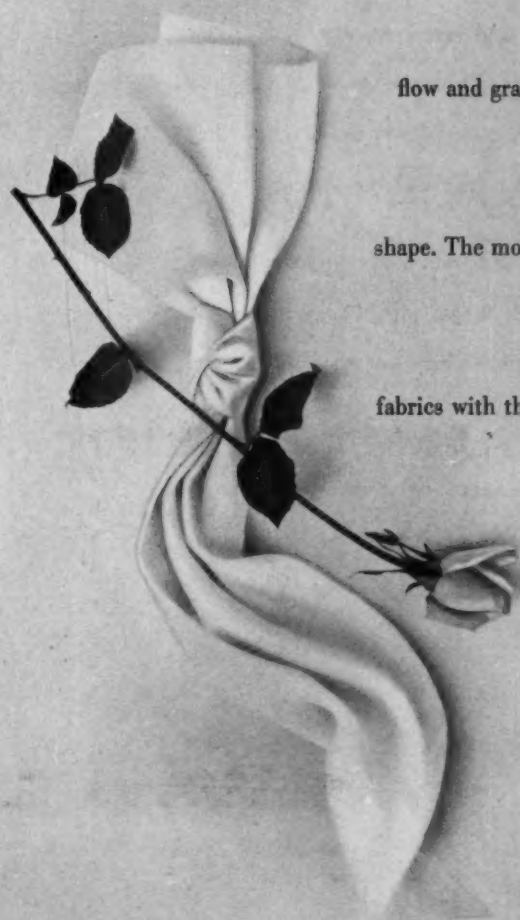
There's a suppleness—a fluidity—a feeling of
flow and grace to the new fashion spirit.

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shape. The mood is for the newest fine fluid crepes.

On the next page are some examples of these important
fabrics with the new pliancy containing Celanese acetate yarn.

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For further information on new fabrics in the crepe world, call Celanese's Fabric Coordinator, Celanese Corporation of America, 180 Madison Avenue, New York 16, N. Y., MUrray Hill 9-6000.

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for a stripe pattern.

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are fashion news for spring



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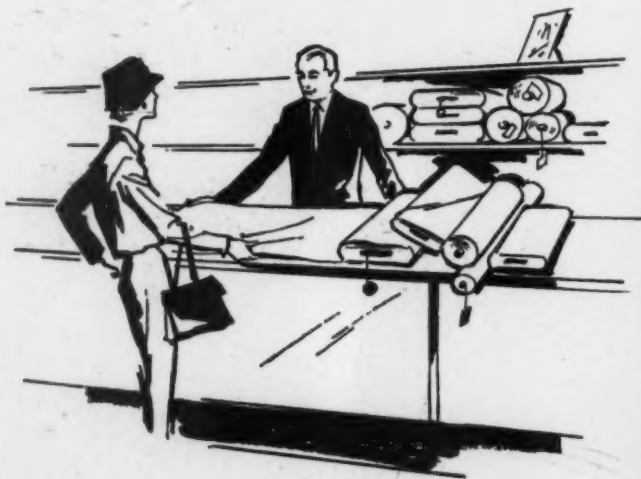
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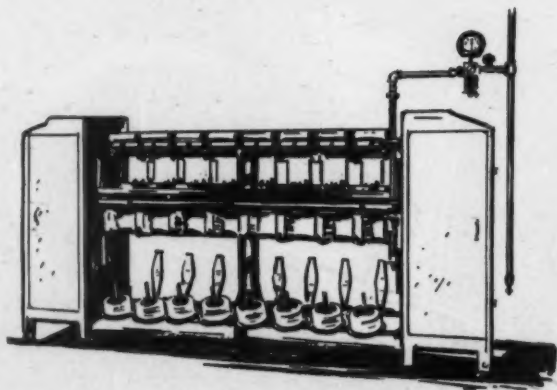
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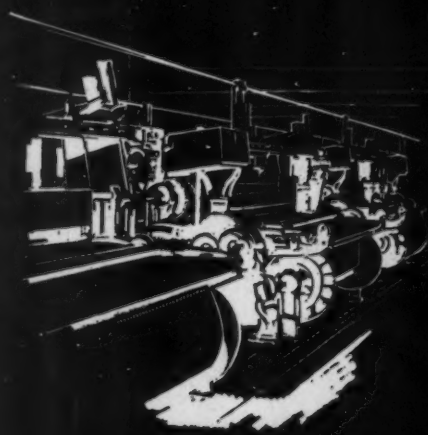


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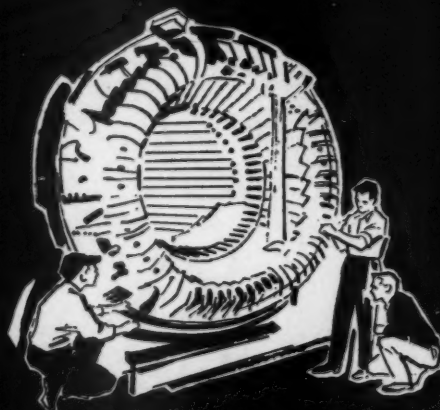


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interior lining.

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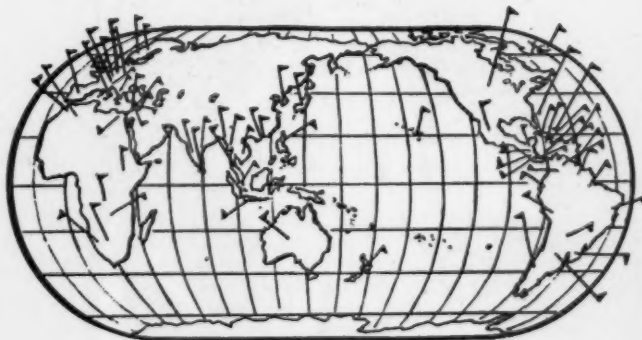
301 NORTH EUGENE STREET, GREENSBORO, N. C.



Blended and cotton fabrics for upholstery,
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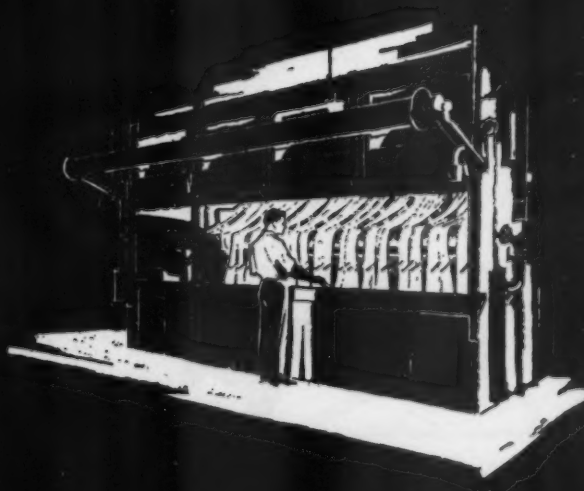
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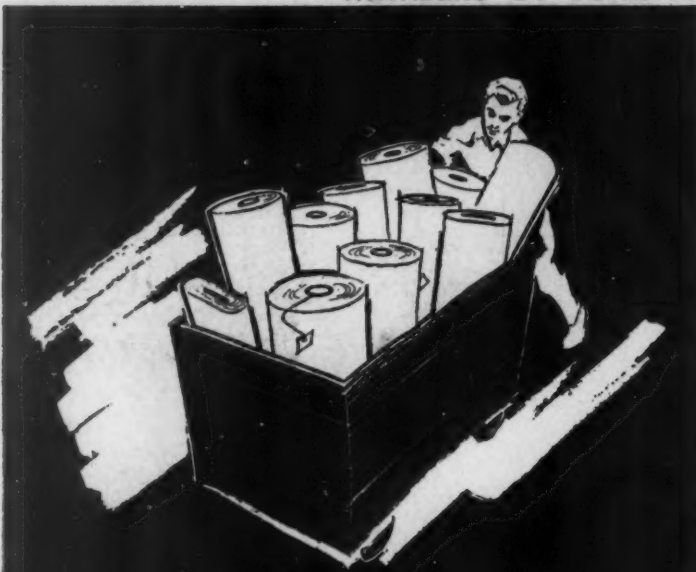


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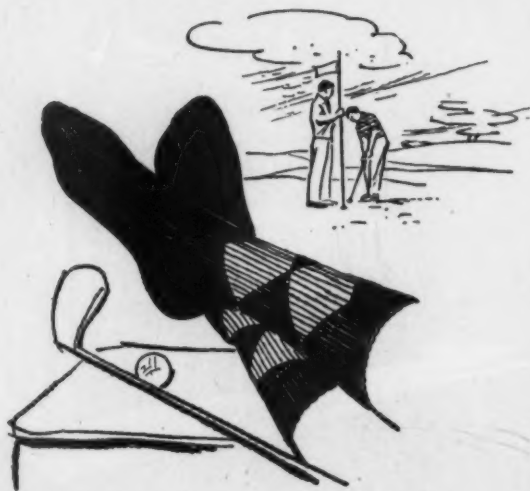
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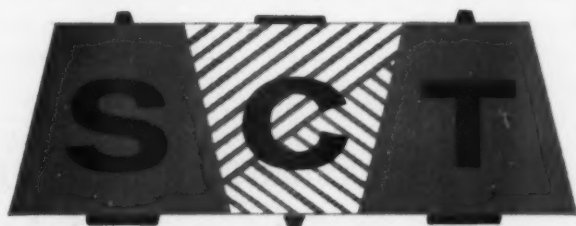


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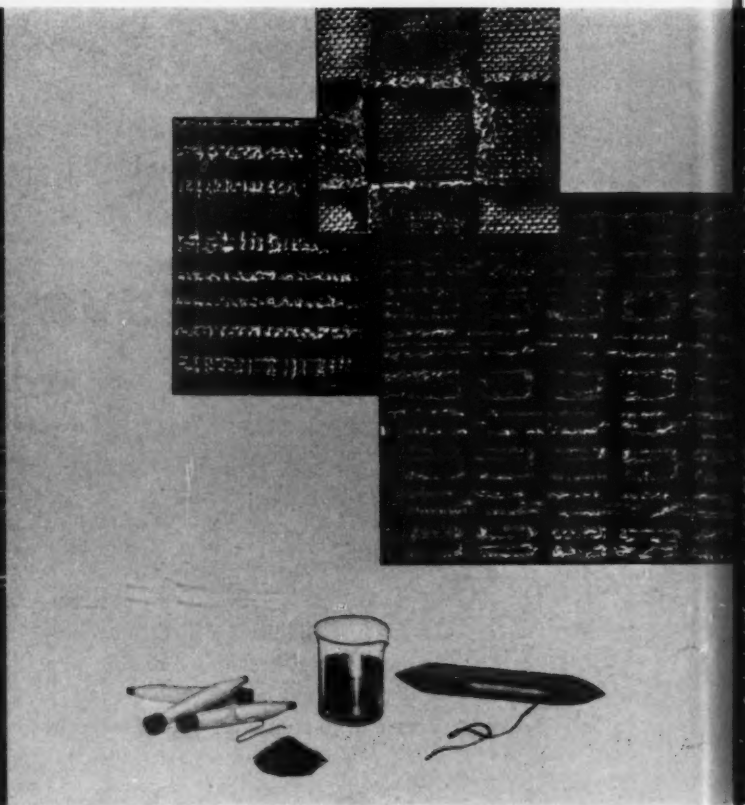
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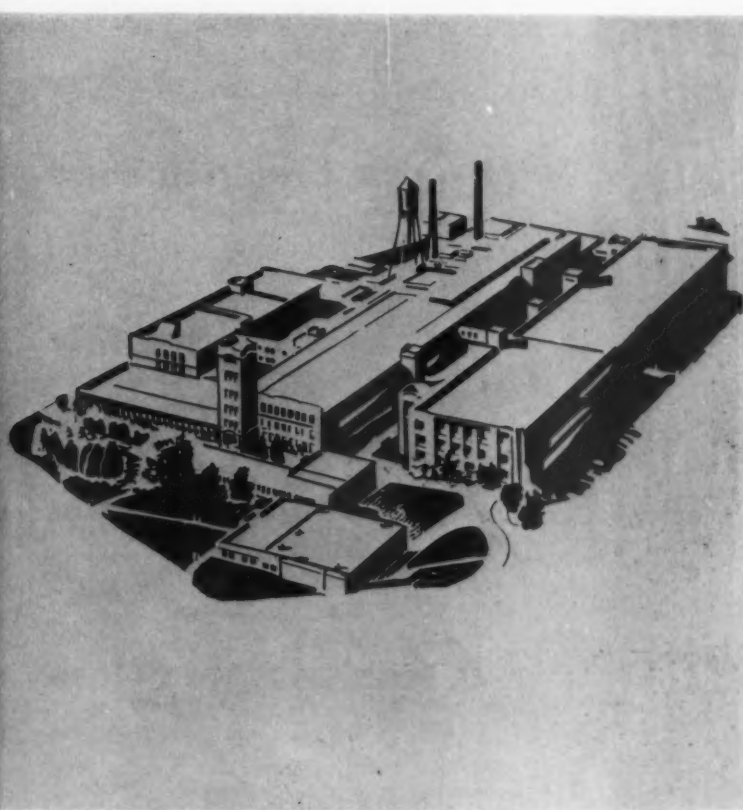
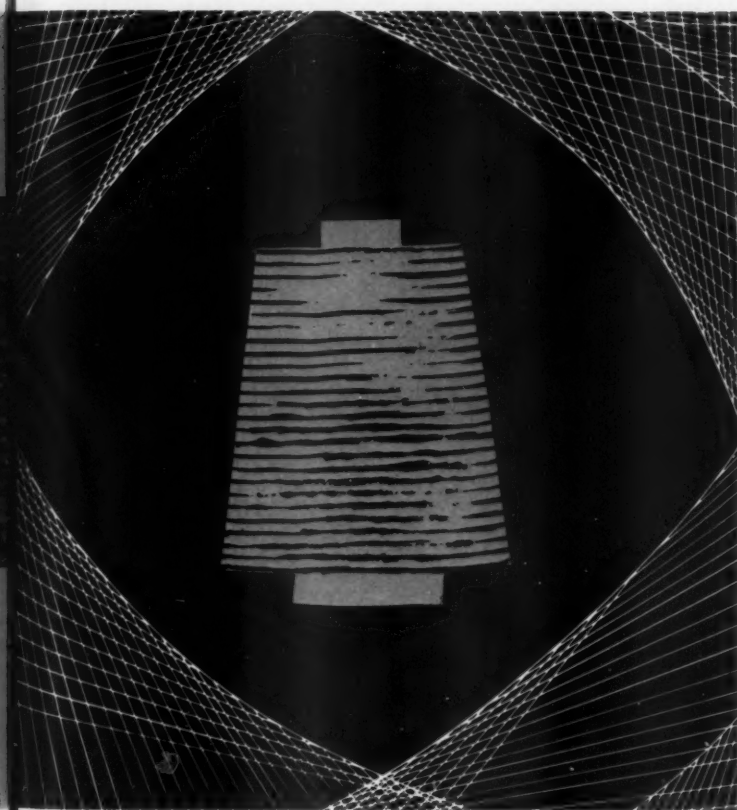
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- 3. drapeability** easily, elegantly it drapes to fall's relaxed silhouette.
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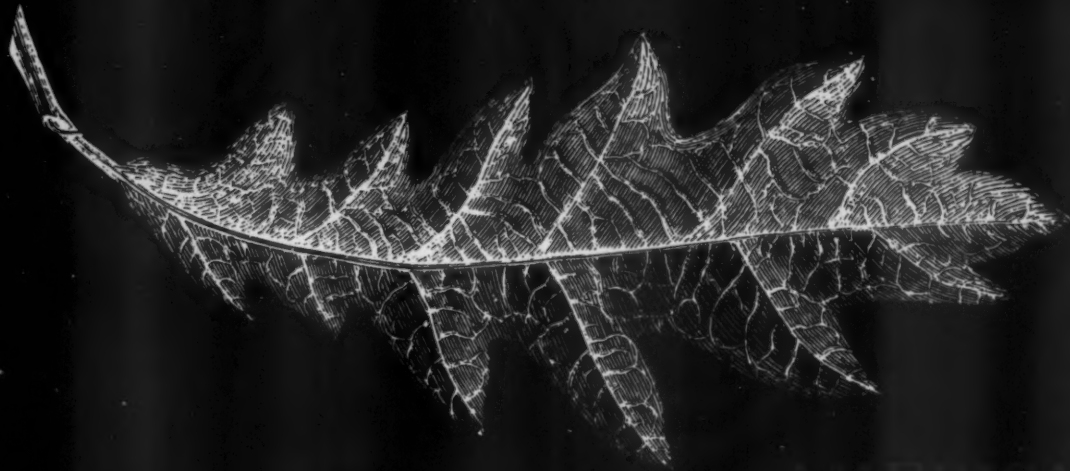


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If you are not already a subscriber to the world's most lavish magazine — and yet, withal, a magazine of highly diversified appeal — you'll find on the first page of this edition an order form which has been enclosed for your convenience.

If you know people in the fabric or fashion industry who are not familiar with AMERICAN FABRICS, or have not had the pleasure of seeing a copy, we would welcome the opportunity of introducing them to AMERICAN FABRICS. Send us their names and addresses; we know they'll appreciate your calling their attention to AMERICAN FABRICS.



AMERICAN
FABRICS
PRESENTS A
REPORT ON
FALL
FABRICS
FALL 1957





THE BIG STORY — PART 1

HIGH COLOR AND DEEP TEXTURE FOR FALL AND WINTER

The 1957-1958 fashion woolens are characterized by the stress on color. Everyone is talking color, color, color! The other half of the fashion story is texture. With emphasis on both texture and color, the results are fabrics surpassing those of other years in vitality and fashion interest.

Color ranges include lighter and brighter colors. No longer are winter fabrics limited to city darks.

There will be city "lights" as well. Chalk blue, henna red, bottle green, topaz gold, teal, magenta, are some of the headline colors. The new neutrals have a magic touch also. Navies, such as Swiss or Newport navy, are lighter than the

traditional winter navy. Tans and browns are bronzed or grayed to become colors in themselves. Black has a special color story of its own in the new velvety black of low luster. The following are some of the specifics of the Color and Texture story.

SOLID-COLOR COATINGS ARE KEYED LIGHTER AND BRIGHTER IN TONES MOST UNUSUAL FOR WINTER

Coatings is one of the areas where the new lighter and brighter colors show up significantly. Interest in solid colored coatings made itself felt early in the season, such as in the Berriege all-wool fabric loomed by STRONG-HEWAT (Berglas Rieger) swatched at right. Magnificently henna and with deep texture, this coating represents the new trend of color for winter. Other coating colors taken up with enthusiasm are moss green, pottery blue, violet, copper, turquoise.

Berriege

TWEEDS ARE GETTING MORE DARING AND BOLDER

Look for bold designs in tweeds, watch for unusual colors. Ropy textures give strong play to colorful yarns specially twisted for unusual effects. Watch for tweed coatings in gay and vibrant tones and multi-color suitings. New skirt-and-sweater matches will be based on the multi-colored tweeds replacing the dyed-to-match theme of past seasons. Tweeds will be seen in costumes where the dress picks up one color of the tweed cape or coat. Wool tweed by LAWFORD.

Lawford

REDS ARE DIVIDED

The color story on red is particularly interesting because the line is sharply drawn between clear reds for casual wear and blue reds for dress. As the day lengthens, the reds become darker, dipping heavily into the deep red — almost purple — tones for elegant winter evenings. Offering an endless variety of moods, reds rate high. All-wool fabrics by A. D. ELLIS MILLS (C. C. Ellis, agent) illustrate the point. Left, jewel-tone dress-weight broadcloth; right, supple plush coating.

BLUE REDS FOR DRESS



A. D. Ellis

CLEAR REDS FOR SPORTSWEAR



A. D. Ellis

THE NEW POSITION OF BLACK

Black, always an important fashion color, has a new place in the line-up. Velvety blacks with subdued luster are the new note. Dull blacks, such as the plush types, are important. Textured blacks such as the Bolivias are part of the picture. The depth of the pile may vary, but the nap is full-bloom with minimum luster and a special affinity for fur trim. The trend toward low-luster pile fabrics replaces the polished blacks of other years. Novelty pile coating by EINIGER.

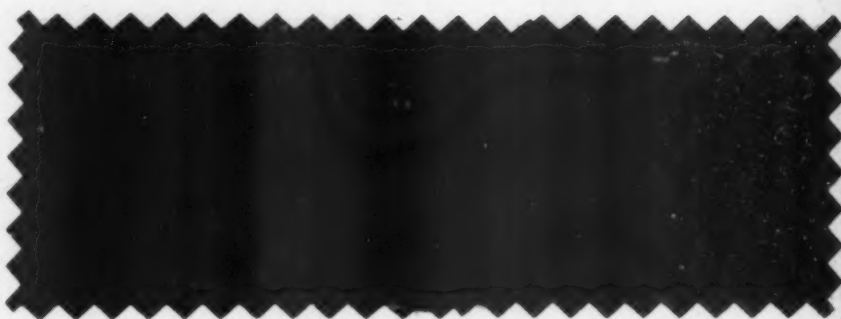


Einiger

BOLDER AND BIGGER PLAIDS

FOR THE NEW CAPESHAPES AND GREATCOATS

Big plaids figure importantly in the full silhouette. The outsized plaid lends itself to the broad sweep of fabric in dramatic capes and greatcoats. Block arrangements feature many colors in one plaid design. For suits and dresses, mohair or bouclé accented plaids are prominent. Double-faced fabrics, gaining in importance, combine a plaid with a harmonizing solid-color or a monotone tweed fabric on the reverse side. Photo: large block plaid in wool by LAWFORD.



Lawford

THE NEW NEUTRALS

Brand-new category of color is the new neutrals, off-beat shades stemming from basic black, brown or grey. So subtle, these tones defy definition. One excellent example is the EINIGER all-wool flannel called Woodsmoke shown at right. Chief feature of the new neutrals is their ability to accessorize with many different leather colors. Muted but not austere, they enter the fashion picture as new classics suitable for the elegant touch of braid or satin trim.



Einiger



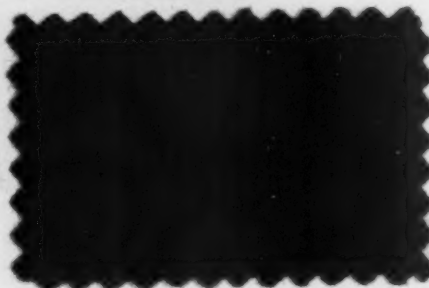
THE BIG STORY—PART I

continued

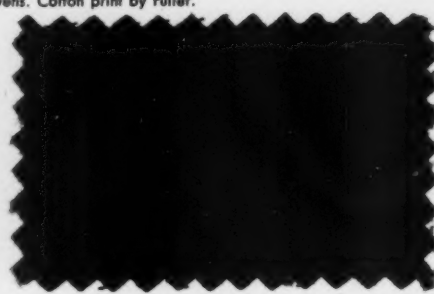
COLOR COORDINATIONS

EVERYBODY'S GETTING TOGETHER

Biggest market news is the extent of fabric and color coordination. Recent milestone: seven mills collectively showed a group of coordinated fabrics which included linings and even interlinings! Other honorable mentions: A. D. Ellis' fine wool suiting broadcloth with coating weight, Schwarzenbach's cotton/silk fabric with Cone corduroy. More and more firms are coordinating lines within their own firm or tying up with other mills in joint offerings.



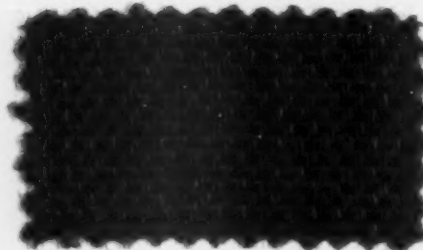
Wool flannel by J. P. Stevens. Cotton print by Fuller.



Wool tweed by Anglo. Silk broadcloth by Schwarzenbach.

HEATHERS!

As a result of the sustained interest in purple, lavender and mauve families, heather colors are flourishing. The delicate fusing of lavender and grays or soft blues and greens in tweed textures is fashion news, particularly slanted toward the open-and-free suit silhouette. They are important in skirting fabrics made to combine with soft-hued cashmere sweaters. Their reappearance in strength underlines the current endorsement of very feminine colors and textures. All-wool tweed suiting by LAWFORD.



Lawford

AND AND AND

GREY IN MIXTURES

TOPAZ OR GOLD

AMETHYST - THE REAL JEWEL COLOR

EMERALD, MOSS, BOTTLE GREENS

SWISS NAVY WITH HENNAS

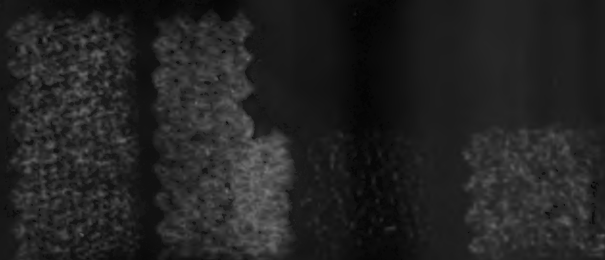
BROWN IS A COLOR

THE BIG STORY — PART 2

THE NEW LOOKS

CARRIAGE-TRADE COATINGS

The many new coating fabrics are a complete departure from other years. New and important textures are the full-napped plushes, patterned Bolivias, velvety pile fabrics, rich velours, boucle types and clear finished nattes. Fabrics offer either luxurious pile effects with subdued luster or a clear finish with the natural grain of the weave supplying the surface interest (such as the nattel). *Luxury look.* ANGLO'S all-wool coating with velvety texture in a rich red, right.



Left to right: Pacific, Strack, Anglo, Anglo, Emiger

EXAGGERATED TWEEDS

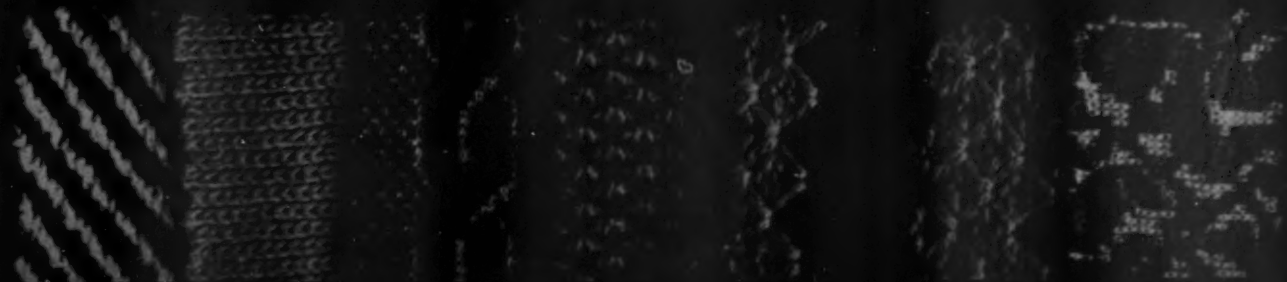
Big, bold exaggerated tweeds, extravagant in color and texture, are flowering. Compared to tweeds of other seasons, they feature more color and deeper texture. The new tweeds figure importantly in suits with semi-fitted jackets, in capes and in many cape-like silhouettes, as well as in skirts. Even black and white tweeds have new life. Ropy yarns give them the look of strands seen under a magnifying glass. *New look.* RIA HERLINGER'S wool coating swatched at right.



Left to right: Herlinger, Honora, Strong Hewat, Stevens, Herlinger

JERSEYS AROUND THE CLOCK

The wealth of knit fabrics creates new concepts in jerseys. With an increasing variety of weights, unlimited number of textures and patterned effects, a designer can think in terms of an all-jersey wardrobe for the American woman. There are jerseys for romantic negligees and for warm winter coats, for formal evening dresses and tailored suits. In wool, in cotton, in blends, in silk, there's a jersey for every occasion. Wool jersey in madder colors by HELLER, right.



Left to right: Jairo, Heller, Origit, Wyner, Wyner, Origit, Wyner

Ria Herlinger

Wm. Heller



THE BIG STORY - PART 2

continued

CREPE SHAPES OR THE BIAS CUT

Extensive weight and color ranges offered by many firms capitalize on the current surge of crepe popularity. Worsted crepes are especially significant and are available in sheer to heavier suiting weights in all fashion colors. Houses which traditionally offer crepes have doubled their representation to accommodate demand at all levels. Left, sheer worsted crepe by PACIFIC CRAFT FABRICS. Right, acetate and rayon basic crepe with semi-soft hand by BLOOMSBURG.

Left to right: Mayflower, Mayflower, Milliken, Anglo, Pacific



Pacific

Bloomsburg

THE BEAU BRUMMEL LOOK

The Beau Brummel look is a direct result of the men's wear influence on feminine fabrics. For some time now, women have been borrowing ideas from men's wear fabrics. Finally, the English-type worsteds, the vigoureux flannels, black and white herringbones, classic tweeds are firmly established. Sometimes called the bandbox look, a precise, semi-tailored, yet casual elegance is indicated. MILLIKEN'S 65% Orlon, 35% wool suiting epitomizes the mannishly classic air, right.



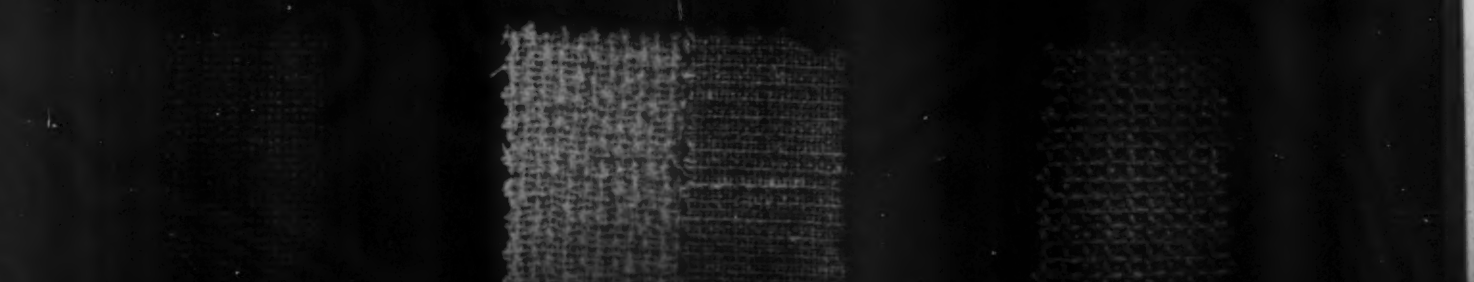
Milliken

Left to right: Wedgwood, Pacific, Stevens, Mayflower, Einiger, Ellis

CLEAR-WEAVE TEXTURES

A trend toward clear-finished fabrics with the weave supplying the texture interest is growing. These classics, originally given support by European designers, now take on new impetus in America, especially in new fashions which emphasize complex seaming. STEVENS' all-wool twill dress or suiting fabric is an outstanding example of the many new clear-finished types. Characteristically, the hand is supple although the look is crisp. Color is important shade.

Left to right: Anglo, Anglo, Pacific, Hurlinger, Pacific, Warren, Einiger

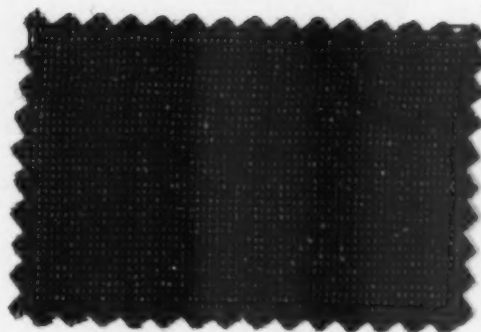


J. P. Stevens

Left to right: Ellis, Stevens, Stroock, Strong-Hewat, Barriege, Stevens

PETIT POINTS WITH SILK

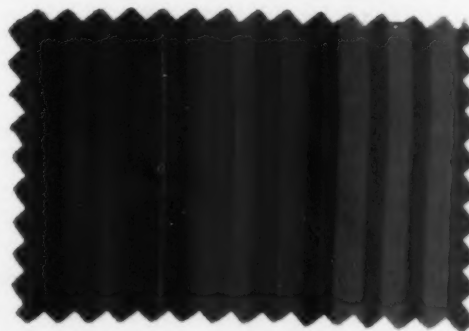
Significant trend is the petit-point effects achieved by combining wool with silk. Slightly iridescent, they have rich surface yet are apparently weightless. In step with the demand for supple fabrics, they are especially suited to garments styled with draped fullness or with intricate seaming. PACIFIC'S silk (30%) and worsted (70%) suiting is a fabric highlight. Weights 9-9½ oz.; for suits and dresses. Bird's-eye texture comes in black and white or color with white.



Pacific

THE LIGHTEST WEIGHTS EVER

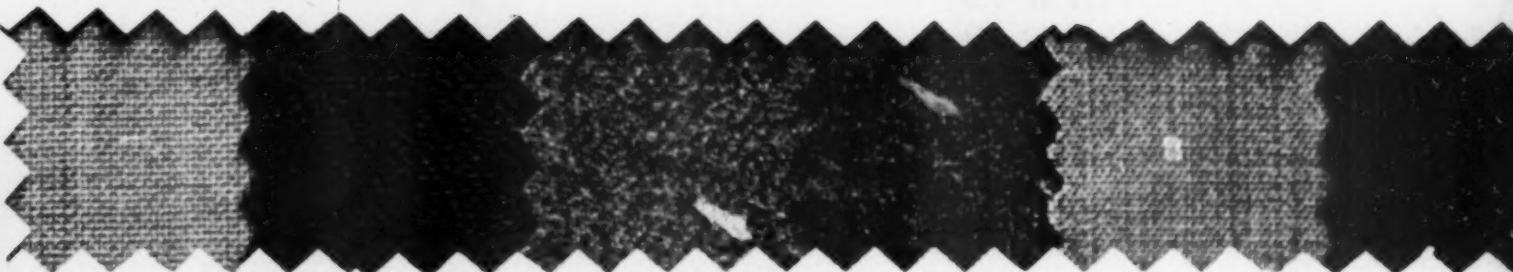
Notable new lightweights in winter wools include flannels, Dacron and worsted blends, crepes, worsted sheers and broadcloths — to name a few. Each season the list grows. Many of the new dress fabrics are the result of concentrated efforts to produce light-in-weight fabrics for year-round wear. Gentle femininity is expressed by the supple drape of these cloths. Lightweight worsted by HANORA, which comes in piece-dyed plain colors, or printed designs, is a year-round favorite.



Hanora

Left to right: Pacific, Pacific, Pacific, Mayflower, Pacific, Stevens

Fabric shown twice actual size



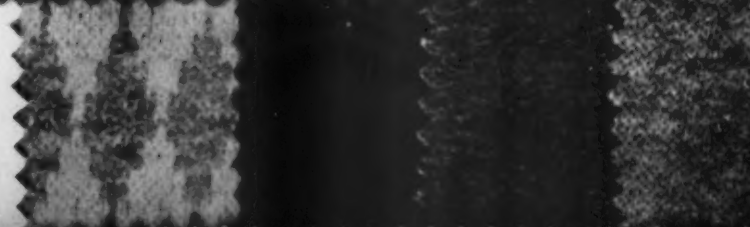
NEW FUR FIBER WOOLS

Enriched surface quality is obtained by added percentages of fur to make a supple, highly drapable fabric. Hand is gentle, colors are muted, and the essence is feminine. Animal hair such as mohair is used to obtain the hairy surface of the so-called Shetland types. These fabrics will figure prominently in the many new piece-dyes. Swatched at right, sportswear fabric by MILLIKEN which contains 67% wool, 13% nylon, and 20% rabbit hair for soft hand.



Milliken

Left to right: Originit, Stevens, De Land, Originit

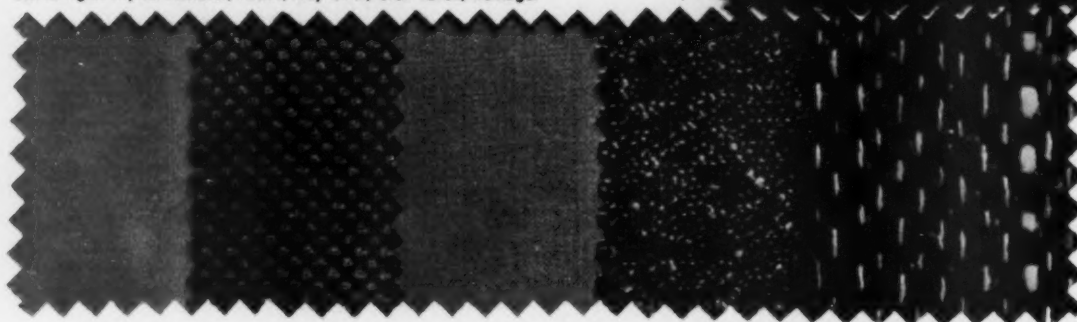




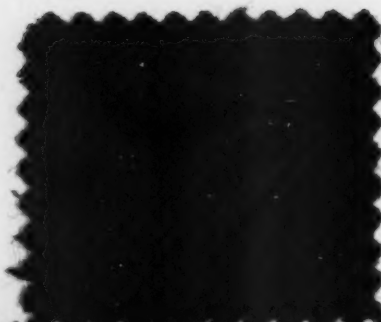
RECENT BLENDS

The news in blends is their acceptance in higher price lines. Consumer demand for better styling and quality workmanship in garments made of blended fabrics has resulted in a general up-grading of fashions using blends. There has been much talk about year-round fashion acceptance; now it is becoming a fact. High-styled worsted (75%) and Orlon (25%) by PACIFIC CRAFT FABRICS demonstrates the texture news — a lacy leno type weighing 8 ½ oz. for dresses, suits.

Left to right: Triplex National, Pacific, Mayflower, Glen Raven, Harlinger



Pacific



SUBURBANITES, NEW SPORTSWEAR FANCIES

The fall and winter season brings an expanded selection of new sportswear fancies or spectator-type woolens, frequently paired with matching plain fabrics. These are the new Suburbanites. Color makes the design with many vibrant mixes used to achieve the pattern. It is worth noting that although these fabrics have an interesting rustic look, the hand is soft. The larger than usual woven fancy lines will stimulate new spectator fashions. Wool suiting by HANORA.

Left to right: Hanora, Einiger, Einiger, Stevens, Wedgmoor

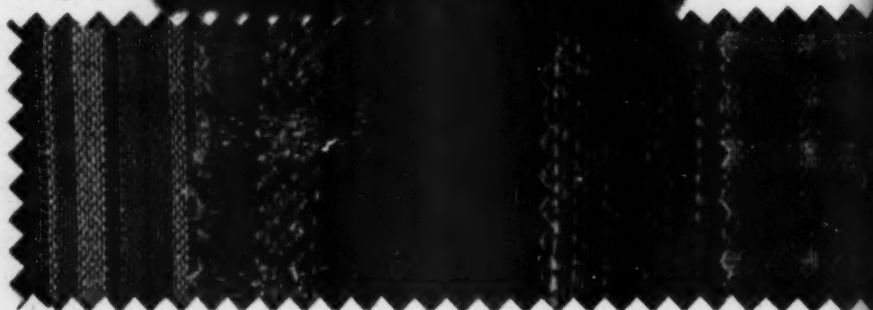
Hanora



NEW SKIRTING

Sixty-four inch skirting fabric is planned so that colorful selvage stripes can be used as skirt borders. Generous width plus sufficient tension permits skirt pattern to be cut in the filling direction; thus the ombré stripes become hemline borders. Woolen skirting designs by LAW FORD FABRICS.

Lawford





*Each of these coats
meticulously tailored by
Originals in exclusive
Originals fleece by Stroock*

THE STORY OF HOUSE OF CONTEMPORARY

*What makes an operation successful
It can't be luck, it can't be chance — not when the profits pile up
Here's the secret for continuously hitting the jackpot — as
the most consistently successful operation*



OF ORIGINALA DRARY STYLING

*successful season after season?
profits pile up year after year.
spot — as exemplified by one of
operations in the fashion world*



ORIGINALA

THE STORY OF ORIGINALA HOUSE OF CONTEMPORARY STYLING

*What makes an operation successful season after season?
It can't be luck, it can't be chance — not when the profits pile up year after year.
Here's the secret for continuously hitting the jackpot — as exemplified by one of
the most consistently successful operations in the fashion world*

The formula for Originala's continuing success over the years is no secret. It can be emulated by anybody with absolute devotion, complete dedication, and an overwhelming desire to produce the finest and the best. In a word, Originala has built its reputation on a policy of *extreme care* — care in the selection of fabrics, care in handling and cutting, care in tailoring.

Anyone can use Originala-type fabrics, and many copyists do. But they can't keep up with Originala's very high standards. Perhaps they'll cut down on the yardage, perhaps they'll compromise on the finish, perhaps they'll use a less expensive button or a cheaper accessory. . . . They can use an Originala-type fabric — but *how* will they?

It is a good deal more difficult, of course, to emulate Originala's methods of handling and cutting. The two Bader Brothers, who head up the organization, are men with an obsession about quality. To them, there is only

one standard — the highest — and anything less is unthinkable. They will spend endless hours making sure that the grain of a fabric is tailored *into* a coat so that it will fall with that easy grace which is the infallible mark of high style.

As for Originala's styling — that, as the trade knows, is a built-in part of the personality of the house; it cannot be copied, any more than experience, taste and talent can be copied. Originala's styling is a good deal the result of integrated teamwork, though the major portion of the line will originate with Nat Bader, who believes in styles that go to no extremes. His coat designs, somehow, are always seasonless and timeless — and always setting new standards of high style.

Originala's customers demand the best; price is no problem. There can be no compromise within the company, then, with time, and money, and *effort*. Twice a year the

ORIGINALA

A Chesterfield-type coat with subtle, high-fashion points: extra fullness, ornamental, oversized pocket flaps and large shawl collar. Made in fleece, cashmere, camel's hair, vicuña or tweed, it has good balance and a soft, easy elegance.



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Originala
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ORIGINALA

Originala's semi-fitted tweed coat, with its side and triple vent back, exemplifies the classic yet contemporary look for which the house is famous. The set-in sleeves, the small pointed collar, the slant flap pockets, the simple bone buttons, all contribute to the total effect of smart, spare line.



(Right) One of the new, exciting looks: a great, wide collar set back from the neckline makes an important frame for the face. Interest is heightened by use of low-set flap pockets, set-in sleeves and triple back vent. Fabric is Stroock's fleece.

(Below) This youthful looking coat was originally made in raspberry fleece. The collar set away from the neck gives a new, young look. Coat's direct lines are softened by the ornamental flaps under the arms. Actual pockets are in the side seam of the front gore.



two brothers go to Europe. Actually, from their viewpoint, the European fit is quite a different matter from the American fit, the overseas styling too extreme for the day-to-day requirements of the active American woman. But twice a year they make the European pilgrimage — looking for the wayward detail, the out-of-the-way ingredient they might put to advantage to bring their coats closer to perfection.

Merchandising? Originala's methods are uniquely independent. Theirs is actually a first-come-first-served operation, and no discrimination is made between larger and smaller stores. They will not deviate from a controlled operation. They will always turn down orders they cannot fill to their own satisfaction; they will not reach out to contractors to fill out orders. Over the years (the firm was

started 50 years ago by Louis Bader, father of the brothers Irving and Nat) their customers have been educated to the necessity of placing their orders early. The stores know there will never be any mistakes in delivery: the right sizes, colors and fabrics invariably arrive — on time.

Originala's reputation is based on many things, but mainly on consistency. Year after year they go on setting new standards. The fashion magazines, the stores, the consumers — all recognize the pace-setting durability of this firm. On these pages we show some examples of the coats styled and manufactured by the Bader Brothers. The illustrations show, at best, the high style implicit in everything they do. They don't show the infinite workmanship, the fantastic attention to detail — the *extreme care* that goes into every one of Originala's products.

ORIGINALA

5



(Left) The look of the twenties appears in 1957 in this wrap-around coat made in Stroock's fleece. The Canadian lynx collar, set in far away from the neck, can be drawn close for warmth. The large slant flap pockets are deliberately set low to give an illusion of slimness and length.

(Below) There is a lot of fashion in this square back-panelled coat of Stroock's fleece. Controlled fullness keeps a graceful, narrow look. Great care has been given the direction of the grain of the fabric to make the high lights of the fabric consistent.

7

ORIGINALA

6

A coat to wrap you in a warm elegance. A boxed look with a front yoke treatment is set off by a soft velvet collar with a rosebud trim. Smart point: push-up-or-down sleeve with split, turned-back cuff. Sleeve is cut in one piece with body.



AH SERIES



WOMEN IN TEXTILES

Viennese-born and Viennese-trained, Ria Herlinger has never forgotten the impact the United States of America first made on her. She was astonished, on her arrival here, by the fact that Americans have such contradictions in their tastes . . . they love the new, they revere and refuse to relinquish the old. They constantly pay their respects to the past, in their art, in their entertainment, in their clothes — but they are also an experimental people, always willing to listen to variations on old themes.

Where else but in America, for example, could you have such acceptability of the current bold plaids? These plaids are not, says Miss Herlinger, simply reproductions of the old clan tartans — they are more like abstract designs derived from the Scottish weaves. Where else but in America could you try such a bold break with a hallowed tradition, such a playful adaptation of an almost sacred theme? For such a people, Miss Herlinger decided very early in the game, any bold innovation was possible.

The American variety of climate, the American yearning for color, the continued trend to suburban living, have been three big factors in inspiring this remarkable designer to create a diversity of fabrics. She believes that it is the end-use of the fabric that largely determines its ultimate appearance. Junior clothes demand gay and colorful fabrics while town wear calls for an elegant-looking cloth. Sports clothes for after-skiing wear can stand both the abstract in design and the extreme in color.

The initial styling is done by Miss Herlinger with the aid of five handlooms in her New York studio, so that patterns and colors can be altered to suit the individual cutter's needs. Noted for her fabulous color sense and exceptional styling,

Ria Herlinger

With the end use in mind, Ria Herlinger brings to an ever widening audience the good taste, the "hand" look and the magic of color usually produced only by the hand weaver's craftsmanship. Her eager mind, open to every facet of the fashion demand, produces a large variety of exciting novelty patterns. Thus, confinement of particular patterns to her customers is made possible.

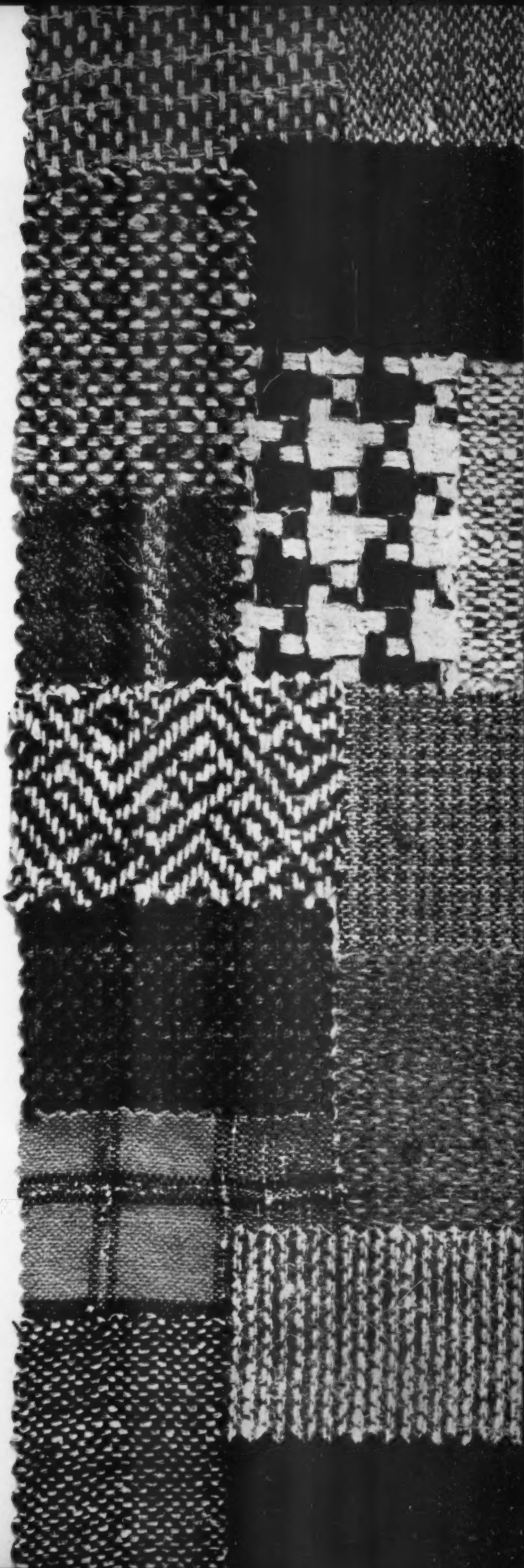
Miss Herlinger and her firm offer custom styles on a volume basis to medium and better coat and suit, dress and sportswear manufacturers in New York and out-of-town markets. In working with her customers, the price range, the style of the clothes and the part of the country for which they are intended are taken into her designing consideration. She is constantly anticipating the impression the customer will get from the color impact... because color is the first thing that draws the customer's attention.

Recently, in a joint project, Lebanon Knitting Mills and Ria Herlinger Fabrics co-operated on a special process that enabled jersey and tweed to be dyed together with exactly the same color result. For the first time, different fibers took dye in the same way. Now a customer can get a complete tone-on-tone wardrobe; there are exactly the same color fabrics for lining, dresses and coats. Because the stores are promised not only unity in color but also simultaneous delivery, they have been given a terrific promotional handle for both sales and display.

Ria Herlinger stands unique in the field of designing fabrics in woolsens. Her fabrics are, in reality, a synthesis of all that she has experienced; all that she has stood for. There is no division between what she does and what she is; her warm, rich personality invariably finds expression in her fabrics.

She is able to use the modern techniques of machinery without sacrificing the look of the hand loom. Her perceptive eye is always trained on the needs of her customers; she strives to effect a perfect marriage between fabric and fashion. Because her enormous ability is matched by her sincerity, she deserves the great success she has won.

Examples of the wide diversity of the designing skill of Ria Herlinger can be seen in the tweeds, plaids and mixtures illustrated. The specialty of the house is weaving to designer specifications on an exclusive basis — thus the existence of five hand looms in the New York showroom where experimental lengths can be quickly woven to order, and where new color combinations can be speedily tested. Season after season Miss Herlinger has consistently proved her ability to anticipate popular taste and trends — and the result has been a steady upward climb in sales. On the opposite page, a worsted and mohair suiting.



A F SERIES



WOMEN IN TEXTILES

The remarkable business that Hope Skillman has built up over the years has been based on three principles: (1) her recognition of the limitless possibilities in the styling of cotton, (2) her insistence on moving that fiber from the kitchen into the ballroom, (3) her merchandising of fabrics for her customers.

Cotton is the great medium for her talents. She creates in that medium precisely as an artist creates in oil or watercolor, and quietly she continues to study her favorite fiber despite the current interest in synthetics. Never, in her opinion, can the synthetic fibers eclipse the natural fibers. Instead of reaching out to Japan or Ireland or Italy for newness of inspiration, Hope has continued to stand on the premise that out of one's own native material comes the most original kind of creation. She believes that snobism is often the force that impels us to reach out to foreign soils, while we forget that here, home-grown, we have one of the most sturdy and honest fibers with which to work. There is no end, in her opinion, to cotton-styling possibilities, and the great American finishing plants have kept step in improving its performance. Add to all this the effort of the Supima farmers of the West who keep improving the strain, so that we continue to have at our disposal the finest cotton grown in the world and the finest scientific set-up for bringing this cotton to ultimate perfection.

Surprisingly enough, Hope Skillman doesn't believe in transition cottons because she feels that women don't want to wear the same thing twelve months out of the year. Frankly and simply, she says that when winter comes, wool is better than cotton.

Perhaps more than anyone else, Hope has

Hope Skillman

Because of the consistently high level of her styling, because of the battle she has always waged for creativity in the textile field, because of her success in inspiring our top-flight designers to use cottons in areas they never thought of before, because nobody — but nobody — more deservedly rates the title "Queen of Cotton" . . . Salute to Skillman!

effected the transformation of cotton from the most pedestrian of fabrics to one of the most highly styled and elegant, from the kitchen to the ballroom, in a relatively few years. How? By insisting on the finest American fibers and loom craftsmanship obtainable . . . by using vat-dyed yarns to get true and exciting new color-fast blends . . . by experimenting with new textures to get lustrous, rich effects, and finally, by visualizing the needs of the few top ready-to-wear designers who are capable of expressing themselves in a new way with what suddenly became for them a new fabric.

Her customers have always stayed with her because Hope tries to think for each one in terms of their individual requirements. She comes to them, always, with the authority of one who deals in new ideas. Styling can never be stealing; a scrap surreptitiously taken from the floor of another designer can never be transformed into a brand-new impulse. The original eye sees original ideas everywhere. Hope found one inspiration for a new stripe in the ground formation seen from an airplane while on a trip across the country; another from the Neon lighting of a drug store.

Like every far-thinking and progressive operator in the field today, she merchandises her fabrics with a complete package to the 85 stores that sell her fabrics across the counter. She appreciates the store's need for selling ideas. She names and dramatizes her fabrics and gives both promotional and advertising ideas with the fabrics. The results over the past decade prove the rightness of her thinking; her stores always stay with her. Whether she's working for designers or over-the-counter customers, Hope Skillman's way with cotton remains inimitable.

The Hope Skillman touch in cotton styling is shown by the infinite variety which characterizes each new season's line.

Hope can work with checks, small motifs, geometrics, broken effects; even her plain colors have a character achieved by a deep understanding of textural effects in cotton weaving.

Her color sense is superb as she combines a feminine approach to color with artistic integrity and restraint.

The sample swatch on the opposite page is a good illustration of Hope's ability to dramatize cotton . . . an all-American cotton. The fabric is a brocade, an all-over pattern of caning plaid of dobby construction with a Rigmel finish.



After ten years of research the American Cyanamid Company, manufacturers of acrylonitrile for production of acrylic fibers by other companies, have announced their own: its name is *Creslan*.

From a source as highly experienced as Cyanamid in the chemical aspects of textiles, in dye synthesis and finishes as well as in fiber chemistry, this announcement is full of import for the textile industry. As the following report indicates, Creslan, especially in ready dyeability over a wide range of colors and shades, offers a definite contribution to the means at the industry's disposal.

AVAILABILITY

Staple is now in pilot production at Stamford, Conn., in quantities sufficient for trade evaluation. A plant scheduled to produce 27 million pounds per year will be completed in 1958. This plant will be designed for possible expansion to twice that capacity.

MANUFACTURE

The fiber is manufactured by a patented wet spinning process unique to Creslan.

CHARACTERISTICS

Creslan's most important characteristic would appear to be the ease with which it responds to dyeing in fast colors and uniformity of dyeing over a wide commercial range. (*See special chart.*) Lightness with pliability, bulk with softness, good dimensional stability, easy ironing, pleat and crease retention, suit it to present textile trends. Its moisture absorption is low and fabric made from it dries rapidly. Creslan is highly resistant, in general, to chemical action, except to concentrated organic acids and alkalis. It is moth-proof and very resistant to mildew and rot. It is not "dangerously flammable" as interpreted by the Flammable Fabrics Act. It is also resistant to pilling in proper constructions.

PROCESSING

Experience in mills has shown that Creslan runs efficiently in 100% staple and in blends with rayon or wool, on all existing systems — cotton, spun rayon, woolen or worsted, for woven or knit goods.

Due to its low moisture absorption, Creslan has been found to process efficiently in humidities between 40% and 75%, although — as with all textile fibers — best results are obtained with fully controlled humidity. Owing to the diversification of techniques employed today, detailed procedures which have been worked out for Creslan and its blends with other fibers are being made available by Cyanamid's technical service staff to all users.

HIGH LOFT YARNS

By combining Creslan fibers with different shrinkage characteristics, and subjecting the yarn to steam, boiling water or hot dye bath, a lofty yarn is obtained which is stable in normal use.

APPLICATIONS

Knitwear, sportswear, carpets, blankets, fleece and pile fabrics, suitings, and overcoatings, for men and women, dresses, children's wear, industrial fabrics.

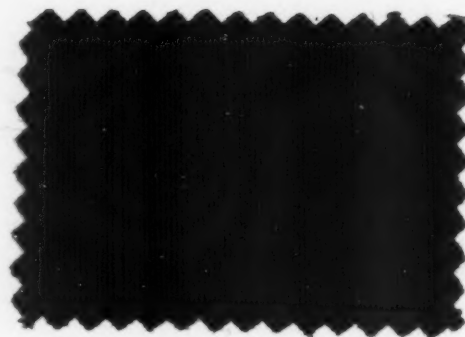
FINISHING

Temperatures not over 250°F. are recommended, though higher temperatures can be used for short periods. Relaxation in drying makes for maximum stability. The use of resin finishes with rayon and wool blends is satisfactory. Brushing and napping on Creslan fabrics give a soft, full hand. Shearing may be done by normal procedures to remove fuzz or to ensure even nap.

TAILORING PROPERTIES

All Creslan, Creslan-wool and Creslan-rayon blends are found to possess excellent tailoring properties. The ability to carry sharp and durable creases gives an excellent finished look to garments.

New development fabrics of Creslan and wool. Top: piece-dyed suiting of 50% Creslan and 50% wool. Only one dye bath used. Bottom: yarn-dyed tropical of 40/60 Creslan and wool. Fabrics by AMERICAN CYANAMID

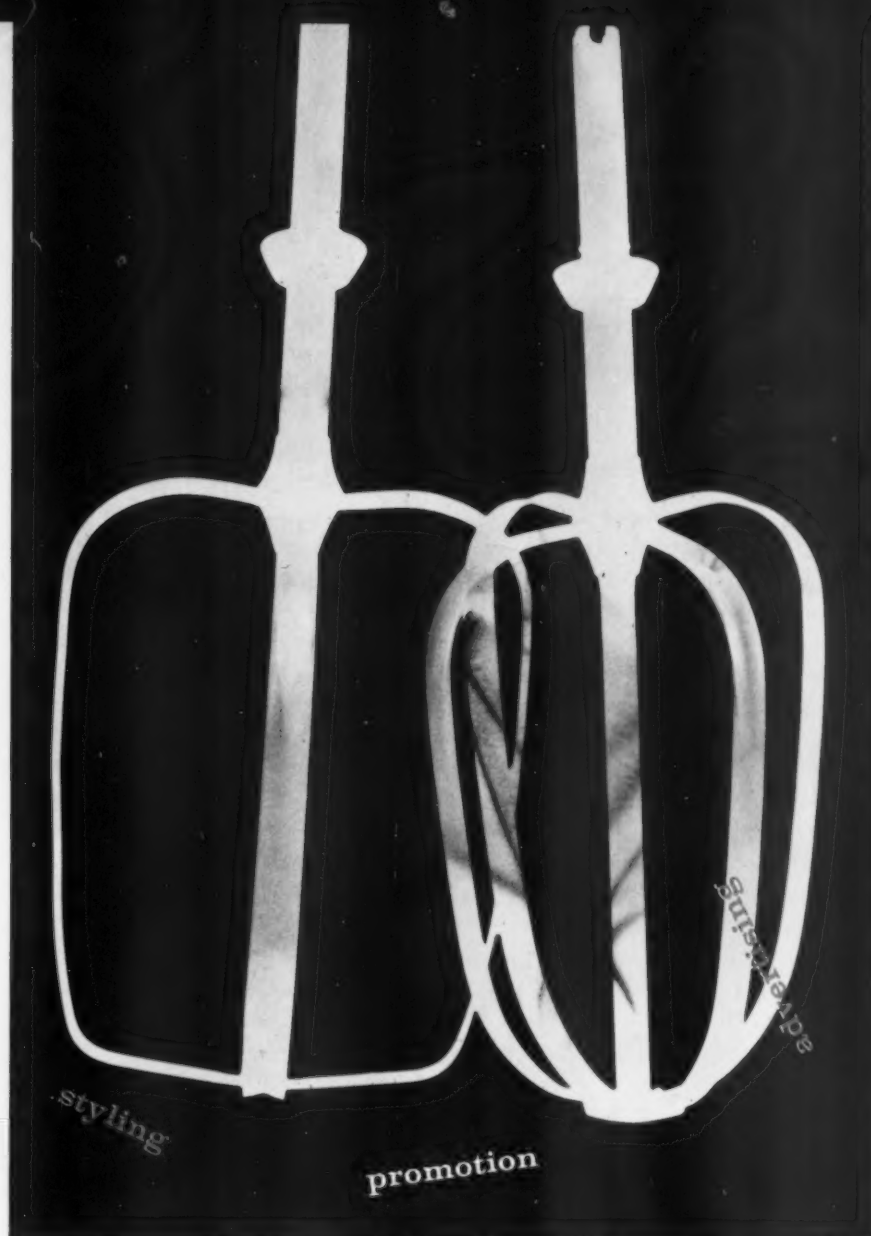


progress report on CRESLAN

CHART OF CRESLAN DYEABILITY
FABRIC NO. 10

	Build-Up	Light	Perforation	Wash	Cracking
Acetate	Moderate-good	Moderate-good	Moderate	Moderate-good	Moderate-good
Basic	Moderate-good	Moderate-good	Moderate-good	Good	Good
Neutral Milling	Good	Fair	Good	Good	Good
Neutral Metalized	Good	Good	Good	Good	Good
Acid	Good	Good	Good	Good	Good
Acid Metalized	Good	Good	Good	Good	Good
Chrome	Good	Good	Good	Good	Good
Direct	Good	Fair-good	Fair-good	Fair-good	Fair-good
Developed	Good	Fair	Good	Good	Good
Direct After-treated	Good	Good	Good	Good	Fair-good

THE SPICY
INGREDIENT
IN THE
MARKETING MIX
IS



FABRIC PROMOTION

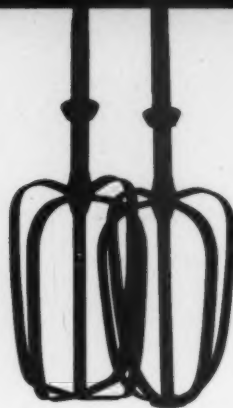
The new phrase in the lexicon of business is "marketing mix."

It's not just a fancy way of saying "marketing." It's a new way of describing the whole seething cauldron of modern marketing activities — it's a phrase that encompasses (1) styling, (2) advertising, (3) promotion.

Now, of the three basic ingredients that go into the mix, the least understood is promotion. More people know less about promotion than about any other of the procedures that move merchandise. There is tremendous curiosity about the subject wherever you go. Attitudes are as extreme as the poles. On the one hand, there are those who regard promotion with the distrust engendered by memories of shady stock manipulators in the old bucket shops. On the other hand, there are people who consider it a kind of holy word.

Promotions vary from premiums and give-aways in country stores to the superb showmanship of the Fuller presentation of designs by famous

FABRIC



PROMOTION *continued*

French artists. Here was an idea that literally blazed across the fashion firmament like the proverbial meteor. Every woman who read a fashion magazine or followed the advertising of smart stores saw it. The best stores in the country either handled the merchandise or wished they had been included in the promotion.

Another illuminating example of promotion at its best has just caught the attention of people interested in fabrics and fashions: namely, the spectacular presentation by Saks Fifth Avenue of "Fashion for the South" in a collection of cottons created by Galey & Lord.

Superficially, this gala performance (it was just that) seemed to follow the popular formula. The store issued invitations to charge customers for a luncheon at one of the smart hotels. The covert: from four to ten dollars. The occasion: a style show. The participants: a mill or

converter, dress designers, cutters, the sponsoring store.

The difference between the Galey & Lord fabrics show sponsored by Saks Fifth Avenue and many another department store dress parade corresponds to the difference between a Broadway hit and a run-of-the-mill show. It began with a difference in basic concept, in stage management and showmanship.

In the first place, it was not an isolated show but a series of presentations by Saks Fifth Avenue stores in six cities: New York, Philadelphia, Chicago, Beverly Hills, Miami Beach and Palm Beach. Secondly, fashion cottons by Galey & Lord had to be sufficiently well represented in the resort collections of distinguished designers so that Saks Fifth Avenue could make their selection for a fashion show at this high level. In the third place, for their own designer, Sophie of Saks Fifth Avenue, it was

continued



Left: invitation for first showing of "fashions for south" at the Plaza Hotel, New York. Below: finale of Los Angeles show which drew 800 women.





S.F.A's southern exposures — in cotton

by Galey & Lord

Our resort cottons grown more elegant, more urbane than ever. The fashion news you'll carry south—(large figure) our own

SOPHIE'S OMBRE COTTON—a richness curved and striped pink and white; 8 to 18 sizes; 135.00. (center) SIDE-DRAPE COTTON—sheer and iridescent; turquoise, coral; 8 to 16 sizes; 79.95. (right) JACKETED

COTTON—woven-check sunback dress under a pique check-trimmed jacket; pink and white, black and white; 8 to 16 sizes; 89.95.

Dress Collections, Fifth Floor. Sorry, no mail, phone or C.O.D's.

our own Tatiana's fabulous turban — Multi-color swirl of stripes;

75.00. Exclusive in our Millinery Salon, Fifth Floor.

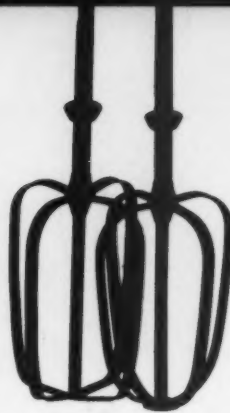
SAKS FIFTH AVENUE

at Rockefeller Center and WHITE PLAINS



Alongside: Sophie's ombre cotton; the actual swatch shows the new ombre treatment. The photos: woven check sunback dress designed for Sophie by Stephen Erklin. The turban is Tatiana's fabulous creation in muted woven stripes.

FABRIC



PROMOTION *continued*

necessary to create special, limited-edition fabrics on sample looms. In other words, it was an all-star cast, and the names are worthy of note: dresses by Sophie, Herbert Sondheim, Adele Simpson, Ben Barrack, William Fox, Hannah Troy, Ceil Chapman, Pauline Trigère, etc. Sportswear by Claire McCardell, Brigance, Lawrence of London, Bestlyne, etc.

The first in the series of luncheon-fashion shows was held in the Terrace Room of the Hotel Plaza in New York before a packed audience of charge customers invited by Saks. Editors from magazines and newspapers were likewise in attendance. Thirty-five "pieces" were shown: dresses, beach wear, separates, and three hats by Tatiana of Saks Fifth Avenue. Prices ranged from around \$20.00 for beachwear to well over \$100.00 for cocktail and

evening dresses.

The day before the event, Saks Fifth Avenue ran two impressive advertisements heralding Galey & Lord fabrics in the New York *Sunday Times*. In the store there were elevator cards and departmental displays, and on December 26th the store broke out with a bank of Fifth Avenue windows entirely devoted to resort fashions in Galey & Lord cottons.

The impact of the Plaza show may be judged by the fact that as soon as it was over a number of women went directly from the Plaza to the store. Four of the exclusive Sophie designs were sold that afternoon. No wonder the mill subsequently saw fit to put an advertisement headlined "So Very Sophie" in *Vogue*, in the New York theatre programs, and elsewhere.

continued



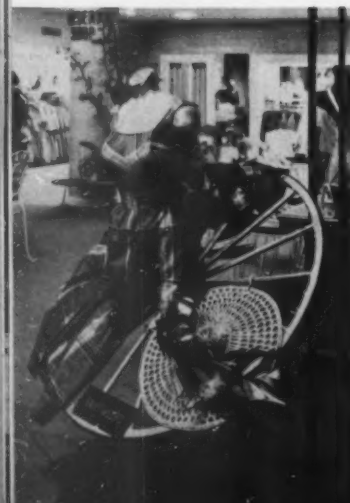
Above: the Beverly Hilton show, staged for the Children's Aid Benefit. Alongside: part of the crowd which filled the Plaza Hotel's Terrace Room for first S.F.A. showing of "Southern Exposures of Cotton" by Galey & Lord.





Southern Exposure, Sophie style, is shown at left with actual sample of Galey & Lord's fascinating brown and beige double pique. Photos: at top, Kay Dobson (Fashion Director of S.F.A.) and Rosemary Sheehan prepare model for TV showing. Center: the little dinner dress in palest blue and white. Below: halter bra top and slim line shorts in shape-holding French knot cotton.





more southern exposures in

cotton by Galey & Lord a bright bold fashion by sea—a delicate sheerness on shore. We've cut our cottons to shapes new under the sun—in patterned colors to delight the eye of bathing beauties, strolling beauties and beholders alike. (large figure) **PLAID COTTON COAT** —cut Empire-high; 10 to 16 sizes; 29.95. **SUN-SHADE HAT** cashed to match coat; 8.95. (right) two-piece **HALTER AND BOY SHORTS**; 10 to 16 sizes; 22.95. over this—a **DRAWSTRING JACKET** to match; small, medium, large sizes; 18.95. All in brilliant orange or green plaid. (left) sheer cotton **SHADOW CHECK SHIRTWAIST** delicately pin-tucked; lilac and pink; yellow and pink; 8 to 16 sizes; 39.95. Sportswear Collections, Third Floor. Sorry, no mail, phone or C.O.D's. At all Saks Fifth Avenue stores.

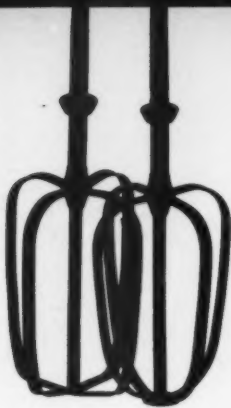
SAKS FIFTH AVENUE

at Rockefeller Center and WHITE PLAINS



From Fifth Avenue to Wilshire Boulevard, Philadelphia, Chicago, Miami, Palm Beach and Los Angeles — the marketing mix worked well in every part of the country. The fabric sample shown is Galey & Lord's French knot cotton in brilliant orange or green plaid.

FABRIC



PROMOTION *continued*

The second luncheon-fashion show followed three days later, on December 6th at the Benjamin Franklin in Philadelphia. The procedure and results were essentially the same. If anything, there was even more fanfare. After the show, models in Galey & Lord cottons appeared in the store during the afternoon. The same day there was a television show crediting the store and the fabrics. Again, the presentation had the benefit of newspaper advertising, elevator cards and interior displays. Five store windows were given over to this merchandise.

The third "performance" — one can't help calling it that — was held in Chicago on December 11th at the Hotel Drake. Then there was an hiatus in the promotion until January 25th, when the Saks Fifth Avenue store of Beverly Hills held a luncheon-fashion show.

Even the most uninitiated must appreciate the fact that there are a thousand and one tricky and treacherous details in launching a promotional effort of this nature. It was all handled by the Rosemary Sheehan publicity office, which started planning with Saks Fifth Avenue last July, nearly six months before the first showing.

Consider also the problems involved in getting the right fabrics at the right time to twelve of our most famous designers, each with highly individualized specifications and requirements. Then project your thinking to the retail level and the arrangements that must be made for the stores to buy in sufficient depth to cover the promotion. All this has to be handled by the mill.

The stores have their hands full, too: the invitations, the programs, the hotel arrangements, the models, the music, the commentators, the advertising, the displays.

When the shows are an out-and-out success, rich are the rewards. Perhaps the most interesting thing to note is that all parties to the promotion get something out of it. This applies to the women in the audience who enjoy a luncheon with friends in smart surroundings and have the fun of watching a first showing of some of the most important new fashions. Hotels like these luncheons, too, for obvious business reasons, and are cooperating more and more enthusiastically and effectively.

Designers get a magnificent showcase for their wares. Widespread attention is focused on their new designs, and their establishments begin to book immediate business. In fact, the designing arts are on parade, as it were, before a large audience of the fashion public.



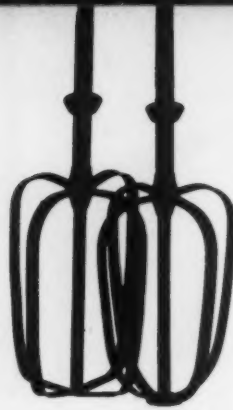
Above left: Claire McCordell's cocoon-shaped show-stopper. Above right: Bestlyne's brilliant and bold beach costume.

Benefits to the store in the form of direct business have already been stressed. There are other benefits besides actual traceable sales — and nobody ever sneers at business on the books, especially when it is substantial. The kind of luncheon-fashion show sponsored by Saks Fifth Avenue is a wonderful antidote to the monotony inherent in most retail operation.

Look at the Sunday ads in any newspaper in any city. They are more or less the same because they all sell more or less the same type of merchandise at the same time. How then can a retail establishment lift itself a notch higher than the dead level of routine day-in and day-out selling? How can it make itself stand for something in the public mind that will give it special distinction? The answer seems to be in these new promotional angles.

continued

FABRIC



PROMOTION



At Philadelphia

As for the fabric house involved, there are also tangible as well as intangible returns for the enormous amount of time and trouble that must be expended, not to mention the cost of turning out exclusive fabrics in quantities that are often minuscule from the point of view of profitable operation. As in the case of the store, direct business can be traced to the effort. Above all, at the very start of the Spring and Summer selling season, Galey & Lord cottons were given fashion sponsorship at the highest level. A raft of the most desirable kind of publicity clippings followed. Versions of the show were adapted for television in New York, Philadelphia and Chicago. CBS-TV was impressed to the extent of showing and crediting Galey & Lord cottons in resort fashions every Friday for six weeks.

Then there are the vastly important intangibles. Manufacturers and merchants are encouraged to utilize the mill's name in their own advertising. Publications are perhaps even more eager to give credit to the fabric house because it is one of their primary functions to report fashion news. And the featured fabrics in a nationwide fashion presentation of this character tend to become the source from which all fashion blessings flow.

It all adds up to an impressive demonstration of the eternal fact that it's not always what you do, but *how you do it*. May we repeat that fashion shows are a dime a dozen? But Saks Fifth Avenue's "Fashions for the South" somehow managed to light up the skies for all the fashion world to see.

CHICAGO DAILY NEWS
\$2* Thurs., Dec. 13, '56

SHOWN IN CHICAGO

Newest Cottons Are Sheer as Chiffon

BY LOIS WILLE

Two sentimental colors—lavender and mauve—will make fashion headlines in spring and summer cottons.

The importance of these delicate, feminine tones was hinted last July by Paris couturiers, repeated in recent California showings and confirmed in the latest resort collections.



...
"FASHIONS Wrapped in Sunshine," a resort showing of Galey & Lord fabrics presented by Saks Fifth av., emphasized these new shades in cotton's newest texture: a very sheer, chiffon-like material.

A mauve and white checked shirtwaist dress by Claire McCardell with a ruffled "sissy" bodice was shown with a wide mauve belt, full push-up sleeves and a full skirt with unpressed pleats.

A late day patio dress by Pauline Trigere in a mossy green and lavender plaid had a full skirt that shows bands of lavender in the pleats. Two green and lavender flowers decorate the strapless bodice.

This dress, like many in the show, had a narrow belted waistline.

...
PINK ALSO was a featured color. Anne Simpson showed a sheer shadow check with tiny stripes. Neck and high, wide cutawayband.

A pretty pink piece by Sophie had narrow shoulder straps, deep boat neckline and crystal and white embroidery on the bodice and matching skirt.

A colorful surge of shimmering silky chiffon cotton (Galey & Lord) highlights this sideswept dress with butterfly bow on the swathed skirt.



Above: sheer chiffons make headlines in Chicago. Left: at the Surf Club in Miami, diversified trio of cottons. Right: at La Coquille in Palm Beach, Sophie model comes down the outdoor runway.



a portfolio of creative inspirations
derived from cut-outs of one of the
world's greatest colorists and designers

MATISSE

The century's greatest colorist, Henri Matisse, can provide new directions for design and color in both textiles and fashions. For designers who have been working along the 1957-58 trend towards softer colorings, who are now turning towards brighter, cleaner colorings and designs, Matisse's profound knowledge of color, his rich inventiveness in design, can be a model and an inspiration.

AMERICAN FABRICS presents a special portfolio selected from the superb "Jazz" Series created by Matisse in his most mature period. These reproductions offer countless possibilities for the American designer, and we indicate below a number of directions in which these colors and designs may be utilized in styling and merchandising.



1.

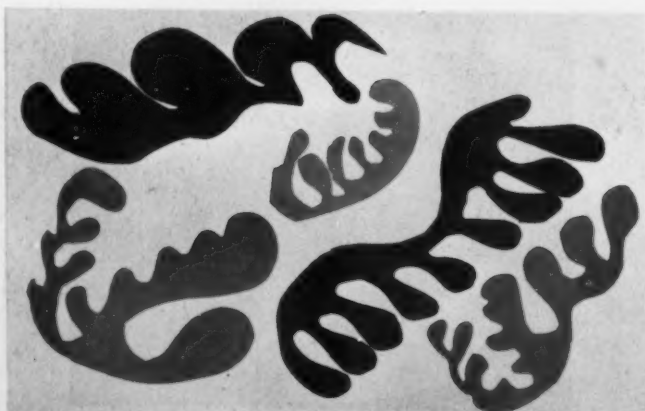
1. The combination of yellow stars and deep blue sky can serve as a design and color motif for both men's and women's sports shirts. The primary colors — red, blue, yellow — and black can all be effectively employed.

2. This superb design, which Matisse distilled from Nature's oak leaves seen against the sky, offers a number of interesting, exciting ideas which can be employed, perhaps, in border prints for play skirts or all-over print designs.

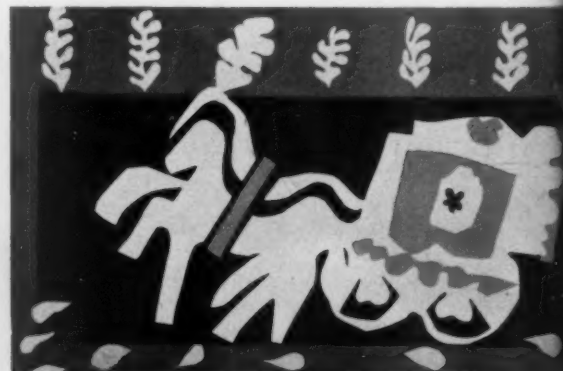
3. Again the oak leaf derivative is used with petal variations. The treatment suggests repeating these in vertical succession and so making leaf or petal alternates in a novelty stripe treatment, with horse-and-cart border.

4. The juxtaposition of soft grey lavender with red, black, green and yellow, and the contrast of broad flowing masses with tight, sharply defined details can be effectively employed to give breadth and excitement.

5. The fuchsia-and-orange combination with a touch of blue is one of the smartest and most unusual fashion color combinations. Ideal for woven and printed fabrics, the colors can be beautifully adapted to silks, cottons or wools.



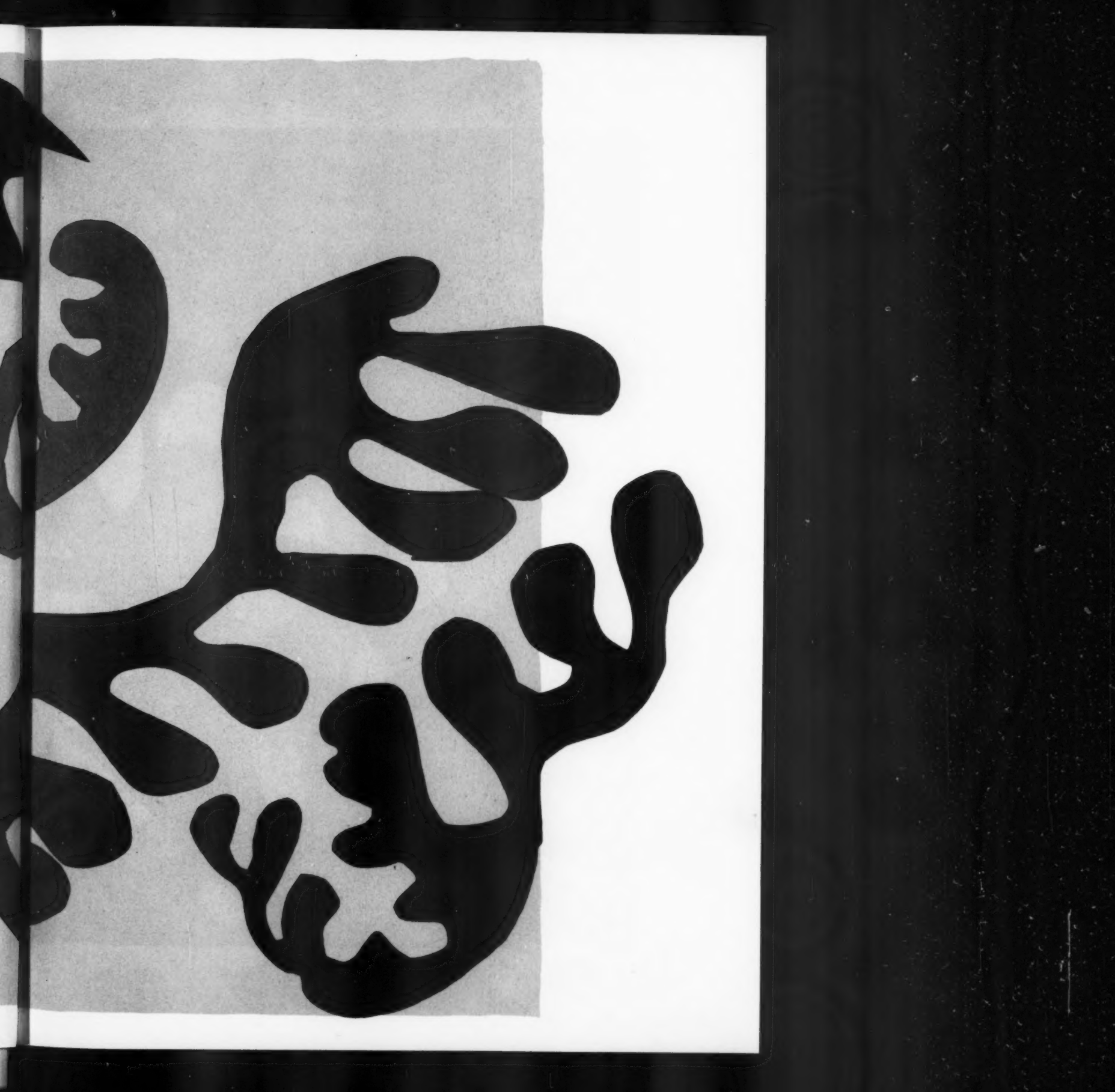
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3.













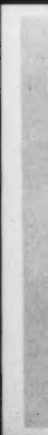


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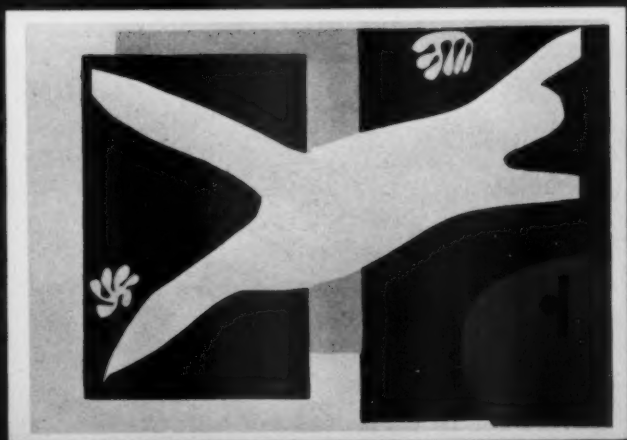


A CASE IN POINT

Yarn companies are turning increasingly to the idea of offering a ready-styled seasonal color line to their customers, suited to their particular needs.

Attached are actual yarns in two Matisse colors selected from a line creatively styled each season by Dixie Mercerizing Company. The line is offered packaged in a card-index box for reference, and gives the designer of knit goods or yarn-dyed woven fabrics the possibility of using fashion-right colors, in harmonies keyed to the season's trend, without the complications involved in custom dyeing.

This system makes for economic and efficient operation in areas where correct fashion styling is important.





for a **DESIGNER'S** notebook

The CHILDREN IN STYLE exhibition at the Costume Department of the Metropolitan Museum of Art is, literally, a storehouse of ideas for designers. It was all arranged by Miss Polaire Weissman, who thereby handed the industry a remarkably fresh source of new themes, new inspirations.



a The Appeal of the Cape . . . the little girl's coat of bright red-ribbed silk, with the tiny capelet trimmed with applique cream colored lace, offers inspiration for a new trim treatment — both in design and in the use of lace.

b Interesting Closings . . . made of dark blue faille with bright red foulard. The high neck and fitted top accent the long torso with back interest concentrated in pleats at the waist back of the overdress.

c Edwardian Look . . . the little boy's coat is of plaid cotton print — double-breasted and fitted waist with flared skirt. The small girl's pelisse of tan cotton with scalloped collar is worn over a cotton print dress.

d Sailor Suit . . . Sailer Dress . . . refreshingly charming is the young girl's seashore dress, circa 1910, of white muslin

striped with blue. Her younger brother's sailor suit is of white polished cotton with navy blue cotton twill collar.

e Silk Plaid and Velvet Trim . . . the girl's visiting dress of red and black silk check, with black velvet scalloped with red braid. The little boy's jacket of silk plaid taffeta has a corded string with tassels which tie around the waist.

f Focus on the Hemline . . . the blue falls down the center accent the vertical lines of the front. In back, a butterfly bustle begins just below the waist. The hem treatment lengthens the long line of the dress.

g Civil War Crinoline . . . vintage 1865, specimen of the favored fitted bodice and full skirt worn over a crinoline petticoat. Note the small repeat pattern, yoke treatment of the bodice and tucked skirt.

adjusting textile production and distribution in a changing economy

Wherever textile men gather, sooner or later the talk turns to Burlington Industries. Why?

Could it be Burlington's *size* which is so intriguing?

That's questionable. After all, as size goes, the company is far from being an industrial colossus. Compare it, for example, to General Motors, which controls ten times as much business in its area of operations as Burlington controls in the textile field.

Is it a question of its *influence* within the textile industry? Burlington Industries, if pure statistics are to be used, is no small potato; it boasts upwards of 47,000 employees and 100 manufacturing plants in an industry made up of hundreds of active and flourishing producers, not to mention the Lowensteins, Stevens, and United Merchants. It stands to reason that if you are the largest producer in any category — be it shoes, ships, shaving cream or sealing wax — you have more customers or book larger orders, or both. Quantitatively, at least, you exert a greater influence than your rivals. Burlington has in its 15 member companies the nation's largest hosiery production, the largest group of woolen and worsted mills, the largest man-made fiber production, and is one of the

largest in the cotton-goods as well as the cotton-cloth field.

But, does the company exert enough influence to make it the No. 1 conversational topic among textile men? The facts say no!

In an industry producing approximately 13 billion dollars' worth of textile products, according to most recent reports, Burlington Industries, in the 33rd year of its corporate life, had a volume of slightly more than \$600,000,000 in 1956. Or, on a yardage basis roughly, three per cent of total volume. Can this three per cent be compared, shall we say once again, to a General Motors doing approximately 50 per cent of the business in its particular industry? Obviously not.

Burlington is the acknowledged leader in *diversification* — within the textile industry, that is. Without question, you will have to go a long way to find a leader in any industry that produces as diversified goods for a specific industry as those produced by the member companies of Burlington Industries.

Perhaps its prominence as a conversation piece is due to all three of these — size, influence, diversification.

But, if it is, could not the same factors prompt many

A policy of flexibility and diversification has enabled Burlington to maintain its leadership in a dynamic economy.



Burlington Mills



BURLINGTON AND THE MARKETING RE

A high-angle, black and white aerial photograph of a dense urban landscape, likely New York City. The image shows a vast expanse of skyscrapers and buildings packed closely together. In the upper left, a bridge with a distinctive arch is visible, spanning a body of water. The foreground is dominated by the tops of several tall buildings, with a large, dark, triangular shape superimposed over them. The overall scene conveys a sense of intense urban development and architectural density.

REVOLUTION IN TEXTILES



BURLINGTON

discussions on other large and influential textile concerns? Of course!

The real cause?

Flexibility!

Burlington's flexibility is part and parcel of the sweeping changes American industry ushered in by a marketing revolution that started in the early twenties and is still going on.

No one has stated the case better than Charles G. Mortimer, President of General Foods Corporation: "The business function which we speak of loosely as 'marketing' has, in the past three decades, undergone a revolution which has outmoded all the old definitions, catapulted us into an era of furious competition, and left us breathlessly trying to catch up with ourselves."

Back of all this is an enormous upheaval in the simple mechanics of American life. Weren't you startled recently to learn that our population has reached 170,000,000? — that our birthrate was no longer a little over 2,000,000 but a little over 4,000,000? You might say we're getting too big for our britches. And there's a lot of "disposable income" in our pockets. For instance, as against 12,000,000 families with income exceeding \$4,000 after taxes back in 1950, there are now 26,000,000; and the prediction is 36,000,000 by the time 1960 rolls around.

Contributing factors to the changing face of America have been the exodus to the suburbs, the electrification of the home, the advent of television, the renaissance of religion, the nationalization of the long week end, the gen-

eral dissemination of luxuries to all but the lowest income levels. In the process we have grown into the world's most pampered people, and consumer demand has turned into consumer expectation. Arm in arm with higher earnings — and the ability to pay more — is the desire for quality!

It seems, however, that we do not always know what we want. For example, the sudden popularity of the ranch house has abated with equal suddenness in some parts of the country. The reason: couples with children have found that the advantages of a one-floor dwelling are counterbalanced by numerous and noisy disadvantages. The speed with which products can be made or broken nowadays is appalling. The revolution in our clothing habits has proceeded at the same extravagant clip. Consider the case of sportswear: not too long ago a comparatively small segment of apparel production, it is now a major item. As a result, we now have many old-line work clothing manufacturers currently cutting Ivy League slacks.

The impact of changed clothing habits on our mills has been greatly accentuated by the raft of new fibers and finishes which have altered behavior patterns of many fabrics almost beyond recognition. You could write a fair-sized tome on wash and wear alone.

Now, how does all this constant flux and change affect the marketing practices of a major organization, such as Burlington?

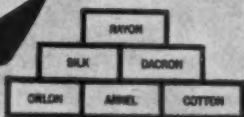
Obviously, a textile business of more than \$600,000,000 a single year could not be held down to any one formula, let alone a single fiber or any one specific blend. It is also





Whichever way your grange needs point you. Here are the most advanced combs. And all of dependable, tenacious.

Burlington



NO MATTER HOW YOU BUILD YOUR LINE...

Burlington now offers the widest selection of the newest and most advanced combinations in Grange Sales.

Included are acetate, Ansel, cotton, Dacron, Orlon, rayon, silk, and open rayon. Without your needs, Burlington has the right fabric for you.

Burlington Greige Sales

"Where you do the job of America"



The ads and mill photos shown indicate Burlington Industries' vast and varied production planned to meet the constantly changing demand of many trades.

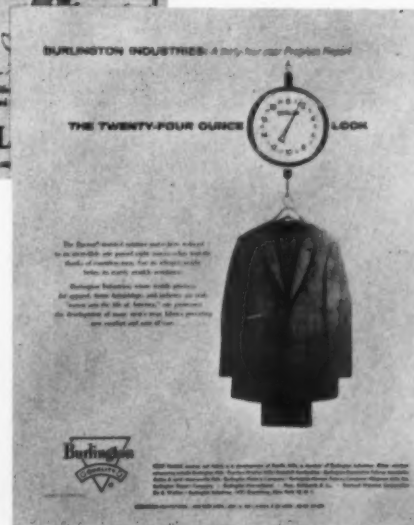
quite obvious that Burlington recognizes the existence of certain basic principles in the making and selling of textiles. But any progressive organization would be in poor shape today if it did not expose these principles to new interpretations as market conditions change—in other words, to diversification.

Burlington's decision to diversify was arrived at long before most of the so-called miracle fibers were much more than a laboratory project—or even a gleam in some technician's eye.

It's important at this point, for clarity, to explain that Burlington Industries neither makes nor sells products. It is the corporate designation for the 15 decentralized member organizations which, like the worker bees, busily manufacture and merchandise the fruits of their labor for their own benefit and the benefit of all within the framework known as Burlington Industries.

Briefly, these member companies are: Burlington Mills, Burlington Decorative Fabrics, Raeford Worsted, Burlington International, Pacific Mills, Burlington Export, Galey & Lord, Burlington Narrow Fabrics, Ely & Walker, Burlington Hosiery, Mooresville Mills, Goodall-Sanford, Peerless Woolen Mills, Hess Goldsmith, and Klopman Mills.

Each of these decentralized member organizations, as the term "decentralized" implies, stands on its own feet; nearly all have their own manufacturing facilities, styling, designing, pricing, packaging, promotion and other facets of merchandising. The heads of each enjoy a remarkable



among the leaders in their special areas of the industry and not a few textile "Deans" are included.

What advantage do these companies gain from being part of a big organization?

Simply this: the opportunity to share in such substantial benefits as mass buying, top research facilities, the best in special services (engineers, lawyers, promotion specialists, tax men, etc.) and the advantage of consultation with other specialists, both in manufacturing and merchandising, at any time.

This corporate holding of hands is made possible through diversification.

There is another extremely important aspect of diversification. It pertains to the investor. From an investor's standpoint — particularly those who have seen some startling failures in the one-fiber company — Burlington is almost a "mutual fund" in textiles. The investor is actually investing in 15 different businesses, helping each other to satisfactorily weather the industry's peaks and valleys, thus greatly decreasing investment risk.

Today, as is commonly known, Burlington's member organizations utilize just about every natural and man-made fiber known.

A detailed breakdown of goods produced, trades served and member companies producing these products, are shown in the accompanying chart.

With this wide diversification, therefore, the high command is not hemmed in by any iron-clad manufacturing and merchandising direction.

When the changing markets call for exploration of a new fabric use or a revival of an old one, the sole consideration at Burlington is to determine which fiber, which fabric construction, which finish, suit the purpose best. This is in sharp contrast to the one-fiber specialist, to the headaches caused by being forced to make fabrics with unsuitable equipment or fibers.

Why has the Burlington management seen fit to go all out in one direction, then stand pat, or even fall back, in another? Why make finished fabrics in one case and cut back to greige goods in another? Why expand facilities for woolens and worsteds? Why offer yarn production and commercial finishing to competitors or potential competitors? Most important of all, what's the common denominator in this operation?

It's this: Burlington is not trying to get big for bigness' sake. It's a planned drive to diversify — a policy of utmost diversification and flexibility so as to be working in all fibers and finishes to meet the constantly changing demands of the innumerable trades that use fabrics in one form or another. *It is a philosophy of going as far towards the ultimate consumer as each situation warrants.*

In some instances finished merchandise is offered. The reader will instantly think of hosiery, a category in which Burlington is the largest producer. He may not realize at the same time that this embraces nationally advertised lines sold direct to retailers, other nationally advertised

lines sold through wholesalers, a huge production sold unbranded or under private brands and a 50 per cent interest in Patentex, an organization having basic patents relating to the manufacture of sheer stretch hosiery and stretch yarn used therein, the use of which is licensed to competitors.

The same situation applies in the fabric field. Burlington may sell finished fabrics or may sell the fabric in the greige or may sell the yarn of which it is made or the particular finish that is applied.

Now, the point may be made that there is nothing so very new or different about this kind of seemingly involved procedure. Long before the textile business began to drift between Herald Square and Times Square, the Worth Street merchants saw the need of achieving flexibility and diversification by combining an integrated operation with greige goods production and commercial finishing. What makes Burlington different and noteworthy is the extravagant variety of fibers and fabrics involved and the vast number of customers served.

To balance this vast and varied production and to reconcile it with necessary changes in merchandising has occasionally caused some arching of eyebrows. Conspicuous case in point: the recent withdrawal from operations concerned with finished woven fabrics of man-made fibers for women's outerwear.

The reason: It just wasn't profitable to continue. In 1947, the diversity of fabrics necessary to satisfy fashion requirements was limited. This made it possible to operate with long volume runs, essential to efficient production and profit. Result: Burlington's entry into this area.

But as the passing years brought an ever increasing demand by the consumer for more frequent fashion changes, the staple fabrics became less and less important. An infinite number of fabric and pattern possibilities resulted from the development of many colored and novelty yarns and new blends of fibers. It was obvious that in this particular case the small, independent converter, with his ability to react quickly to style changes, held the advantage. By the end of 1956 it had ceased to be economically sound to conduct a large integrated operation in this specific area of the fashion field. So Burlington withdrew, but did so with the comfort of having achieved a good profit in these ten years.

Conversely, a few years ago Burlington exhibited only the most casual interest in textiles made of glass fibers. Today, Burlington's family includes Hess, Goldsmith, the oldest and largest producer of fiber-glass fabrics for industrial and home furnishings end uses.

In summing up, modern science states — in a very brief and free translation — that nothing is absolute. There is constant change. Our daily activities, our demands, are part of this continual movement, in every phase of business which makes up our economy.

Unquestionably, it takes a dynamic policy to aspire to leadership in a dynamic economy.

fabrics for

fabrics for
other
industries

WOMEN'S
WEAR

DRESSES
SPORTSWEAR
SEPARATES
INTIMATE APPAREL
OUTERWEAR
SUITINGS
ACCESSORIES
MATERNITY
EVENING WEAR
UNIFORMS

MEN'S
WEAR

SHIRTINGS
SUITINGS
SLACKS
OUTERWEAR
SPORTSWEAR
ACCESSORIES
WORK CLOTHES
UNIFORMS
FORMAL WEAR

CHILDREN'S
WEAR

DRESSES
SPORTSWEAR
SEPARATES
OUTERWEAR
SUITINGS
SLACKS
UNIFORMS

HOME
FURNISHINGS
INDUSTRY

UPHOLSTERY
DRAPERY
CURTAIN
SLIPCOVER
LAMP SHADES
TICKINGS

SOLD TO
CONSUMERS IN
RETAIL STORES

APPAREL
RIBBONS
NOTIONS
DECORATIVE
HOSIERY
Men's
Women's
Children's

SERVING ALL
MAJOR INDUSTRIES
AND SUPPLYING
AN EXTENSIVE
DIVERSIFIED RANGE
OF

BASE CLOTH FOR
COATING AND
LAMINATION

VINYL COATED
FABRICS

TAPES AND
OTHER NARROW
FABRICS

TIRE FABRICS

SEAT COVER FABRICS

FIBER GLASS

REINFORCEMENT
FABRICS

AND MANY OTHERS

COMPANIES SELLING THESE

BURLINGTON MILLS
(Tricot Fabrics Co.)
PEERLESS
MOORESVILLE
GALEY & LORD
PACIFIC
ELY & WALKER
BURLINGTON
NARROW FABRICS
RAEFORD

BURLINGTON MILLS
(Shirting Fabrics Co.)
(Men's Wear Fabrics Co.)
(Industrial Fabrics Co.)
MOORESVILLE
GALEY & LORD
PACIFIC
PEERLESS
RAEFORD

BURLINGTON MILLS
(Shirting Fabrics Co.)
(Men's Wear Fabrics Co.)
MOORESVILLE
GALEY & LORD
ELY & WALKER
PEERLESS
PACIFIC

FINISHED

MOORESVILLE
BURLINGTON DECOR-
ATIVE FABRICS
ASSOCIATES
HESS, GOLDSMITH
GOODALL-SANFORD

TEXTILE FABRICS

BURLINGTON MILLS
(Retail Fabrics Co.)
MOORESVILLE
BURLINGTON NARROW
FABRICS
GALEY & LORD
BURLINGTON DECOR-
ATIVE FABRICS
ASSOCIATES
BURLINGTON HOSIERY
PEERLESS
ELY & WALKER
PACIFIC

BURLINGTON MILLS
(Automotive Fabrics Co.)
(Industrial Fabrics Co.)
BURLINGTON NARROW
FABRICS
HESS, GOLDSMITH
GOODALL-SANFORD

BURLINGTON INDUSTRIES

COMPANIES SELLING GREIGE FABRICS & SERVICES

BURLINGTON MILLS

(Burlington Tricot Fabrics Co.)
(Burlington Greige Sales Co.)
(Burlington Finishing Co.)

KLOPMAN MILLS
HESS, GOLDSMITH
ELY & WALKER

Unfinished fabrics woven and knitted for converters of apparel, decorative and industrial fabrics.

Commission dyeing, printing and other finishing services for converters.

COMPANIES SELLING YARNS

BURLINGTON MILLS
(Burlington Throwing Co.)
(Burlington Yarn Sales Co.)

PEERLESS WOOLEN
GODDALL-SANFORD
HESS, GOLDSMITH

Diversified yarns for fabrics and hosiery producers.

Burlington
INDUSTRIES, INC.

FIBERS: natural and man-made fibers and blends

BURLINGTON INTERNATIONAL

Woven and knitted apparel and decorative fabrics, narrow fabrics and hosiery, produced and sold in four foreign countries.

BURLINGTON EXPORT

Sales in 70 foreign countries of products manufactured by member companies of Burlington Industries.

BURLINGTON
INDUSTRIES



PLEASE LIFT CHART UPWARD AND OUTWARD

Editor's Note: This pull-out chart demonstrates in graphic form the role — or roles — performed by Burlington in serving those industries which are related to textiles and allied products.



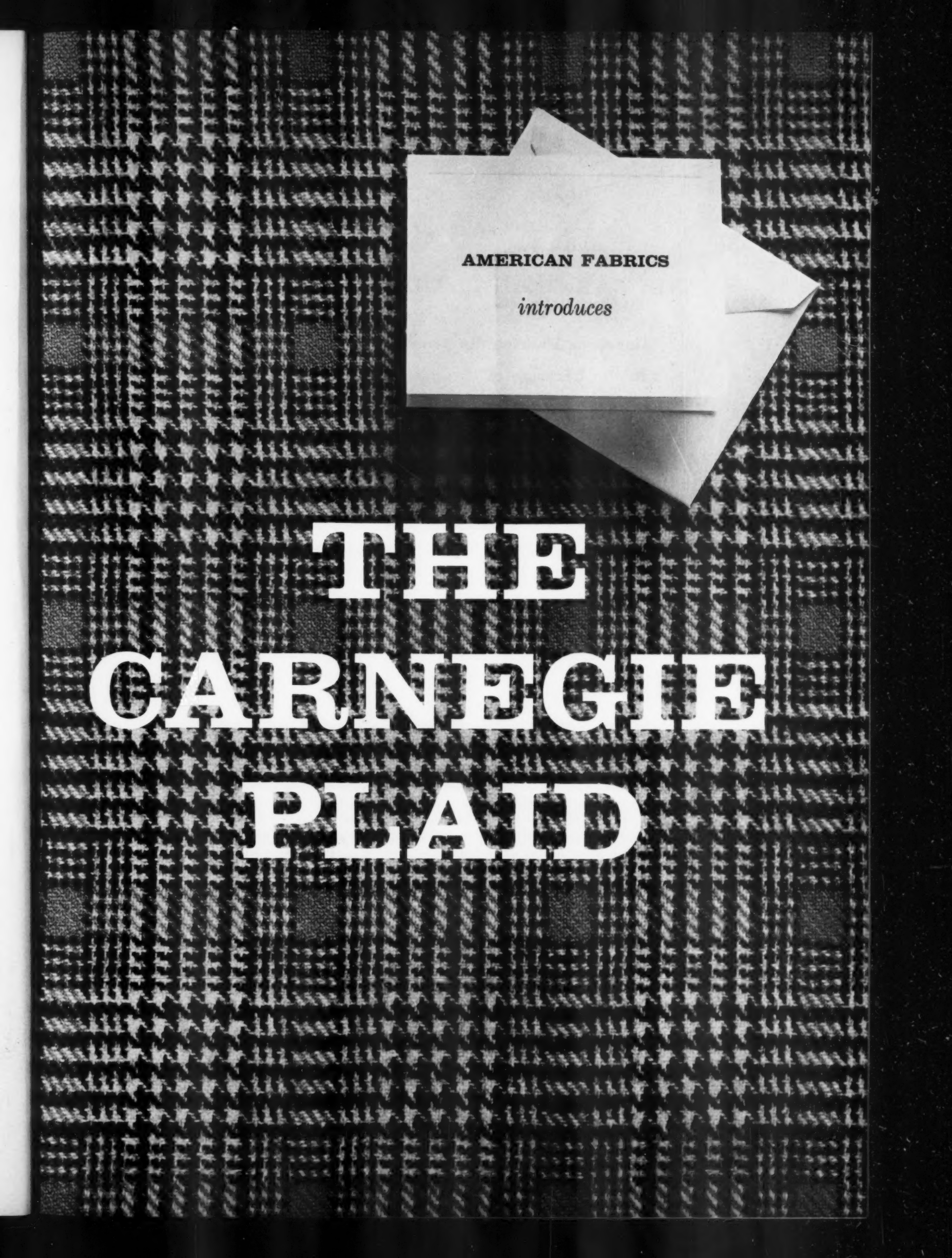
QUIZ

completion type questions

1. Chesterfield is a rather popular type of _____.
2. The term, choir boy, should remind you of a _____.
3. The word, tuck-in, refers to a type of _____.
4. Redingote is a type of _____.
5. Johnny is a type of _____.
6. Cinch waist, combination, and garter belt all refer to _____.
7. _____ would be the word which applies to the following: Lord Byron, tuxedo, and notched.
8. Princess, empire, and basque are associated with _____.
9. A _____ could be any of the following: blazer, kiltie, swagger.
10. Camisole, crow, and harlequin should call to mind the _____.
11. _____ could include culottes, riding habit, and halters.
12. Pannier, peg-top or polonaise refers to a type of _____.
13. A _____ could be asymmetric, shirred or tulip.
14. Bonnaz, schiffli and passementerie refer to _____.
15. Drapes or fullness in yokes made by the use of darts, shirring or tucks, is observed in _____.

ANSWERS:

- | | | | | |
|------------|------------------------|------------|------------------|--------------|
| 1. Coating | 4. Coat | 7. Collar | 10. Neckline | 13. Sleeve |
| 2. Collar | 5. Collar | 8. Dresses | 11. Playclothes | 14. Trimming |
| 3. Blouse | 6. Foundation garments | 9. Jacket | 12. Draped skirt | 15. Waist |

The background of the entire advertisement is a dense, black and white plaid pattern. In the upper right quadrant, there is a white, rectangular piece of paper that has been folded into a triangular shape, with its point directed towards the bottom right. The text is printed on the visible flat surface of this paper.

AMERICAN FABRICS

introduces

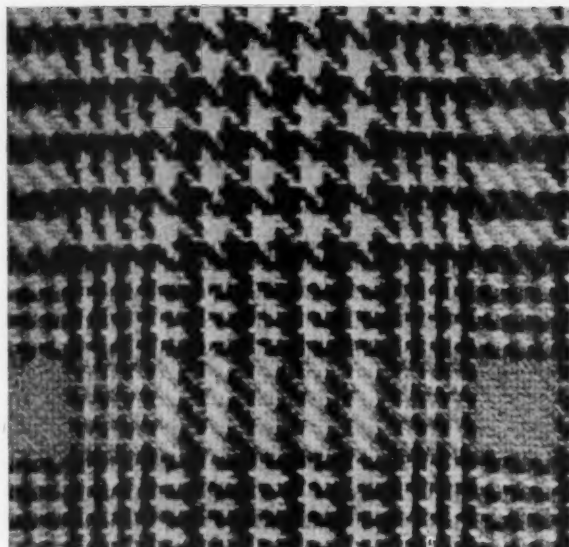
THE CARNEGIE PLAID

THE CARNEGIE PLAID

**American Fabrics discovers
in the heritage of the past
a brilliant new merchandising
direction in plaids.**

created by SHIRLEY LAW

produced by ROBERT L. GREEN, *fashion consultant*



At the turn of the century, Andrew Carnegie, Scottish-American multi-millionaire, commissioned the Scotch mill of George Roberts and Company of Selkirk to weave a plaid for his exclusive use. The commission was accepted with a strong feeling of pride, for Andrew Carnegie had left Scotland as a little boy with his father to make his way in America. His success, his fame, his fortune had reached the proportions of myth, so that a feeling of honor and privilege surrounded the efforts to produce a plaid exclusively for him. With painstaking attention, a fabric design was arrived at. Mr. Carnegie journeyed to Scotland to hold conferences with George Roberts before the design was approved and the weaving began.

The finished fabric was reserved for Carnegie's exclusive use. Woven into several weights, it became the basic fabric of his wardrobe. The large plaid was used for topcoats and overcoats, the medium plaid for jackets, and the smallest version of the same plaid for his trousers, vests and hats. To avoid a "busy" look, the plaid was effectively coordinated with heather-tone cheviots especially woven by George Roberts. In time, the special plaid became Carnegie's signature, recognized wherever he went.

After the great philanthropist's death, the construction layout sheets and swatches of the original fabrics were filed away and preserved intact over the years in the George Roberts mill.

The Carnegie Plaid was rediscovered by fabric designer Pola Stout when she went to Scotland to design an American collection for the firm of George Roberts. In making plans for her designing program, she reviewed fabrics and constructions for which the mill is noted, going through records that dated back to the founding of the mill over a hundred years ago. In the midst of her research, Sir John Roberts, the present owner, brought out a very special book which contained the original Carnegie



Sir John Roberts, the grandson of the founder-owner of George Roberts Ltd. of Selkirk, and present-day owner of the famous mill.

plaid. He showed it to her with pride and recalled that he was a young man when Carnegie first came to the mill to discuss the plaid with his grandfather. Upon seeing the fabric, Pola Stout's enthusiasm was so great she persuaded Sir John that the original plaid must be revived for the American market. Samples were made and upon her return to America she presented them to *Gentry Magazine* and *American Fabrics*, saying, simply, "This belongs to America. You must tell everyone about this beautiful plaid and the story behind it."

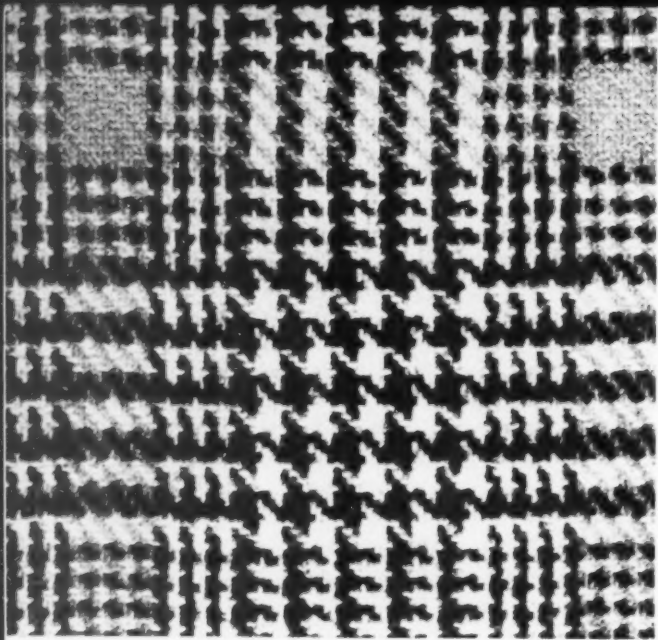
Thus, *American Fabrics* has the privilege of being the first to introduce the Carnegie Plaid to the American audience.

Recognizing its importance, the editors of *Gentry* designed a topcoat and a sports jacket for the gentleman and invited the internationally known custom tailoring house of Bernard Weatherill, Inc., to execute the design. For the American woman, Pauline Trigère, one of our most creative designers, was approached to give her interpretation of the Carnegie Plaid.

The concept of fabric coordination of ensembles has long been successfully used by the women's ready-to-wear field; Bernard Weatherill set out to show how effectively it can be used for men's wear. True to tradition, the large plaid was used for the topcoat and the smaller for the sports jacket.

The reappearance of the Carnegie Plaid was perfectly timed in a women's fashion season already seriously interested in plaids. By using two panels of straight plaid joined to two panels cut on the bias, Pauline Trigère has once again created a costume of imagination and elegance. The range of sizes in the plaid offers a further stimulus to new ideas for capes, greatcoats, suits and accessories.

Classic in feeling, the fabric combines a warm shade of tan with black and white in perfect and



The large Carnegie Plaid topcoat and small plaid sport jacket were executed by the famous tailoring house of Bernard Weatherill, Inc. (Topcoat below, Jacket right)
The elements are the same for both — four buttons, notched lapels, flap and ticket pockets, deep side vents and connecting single-button sleeve treatment.

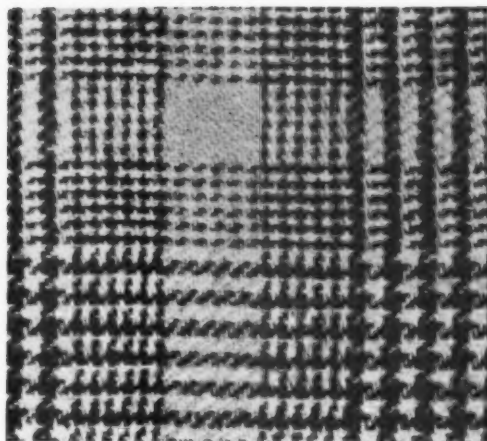






THE CARNEGIE PLAID

Pauline Trigère



As classic as a Greek silhouette, Pauline Trigère's inspired afternoon costume of the Carnegie Plaid. Demonstrating the dynamic excitement of the fabric design, Trigère creates a flowing straightness: side panels cut on the bias meet front and back panels cut on the straight; shoulders are padded. Mr. John's hat and a chiffon gilet pick up the beige tone of the plaid.

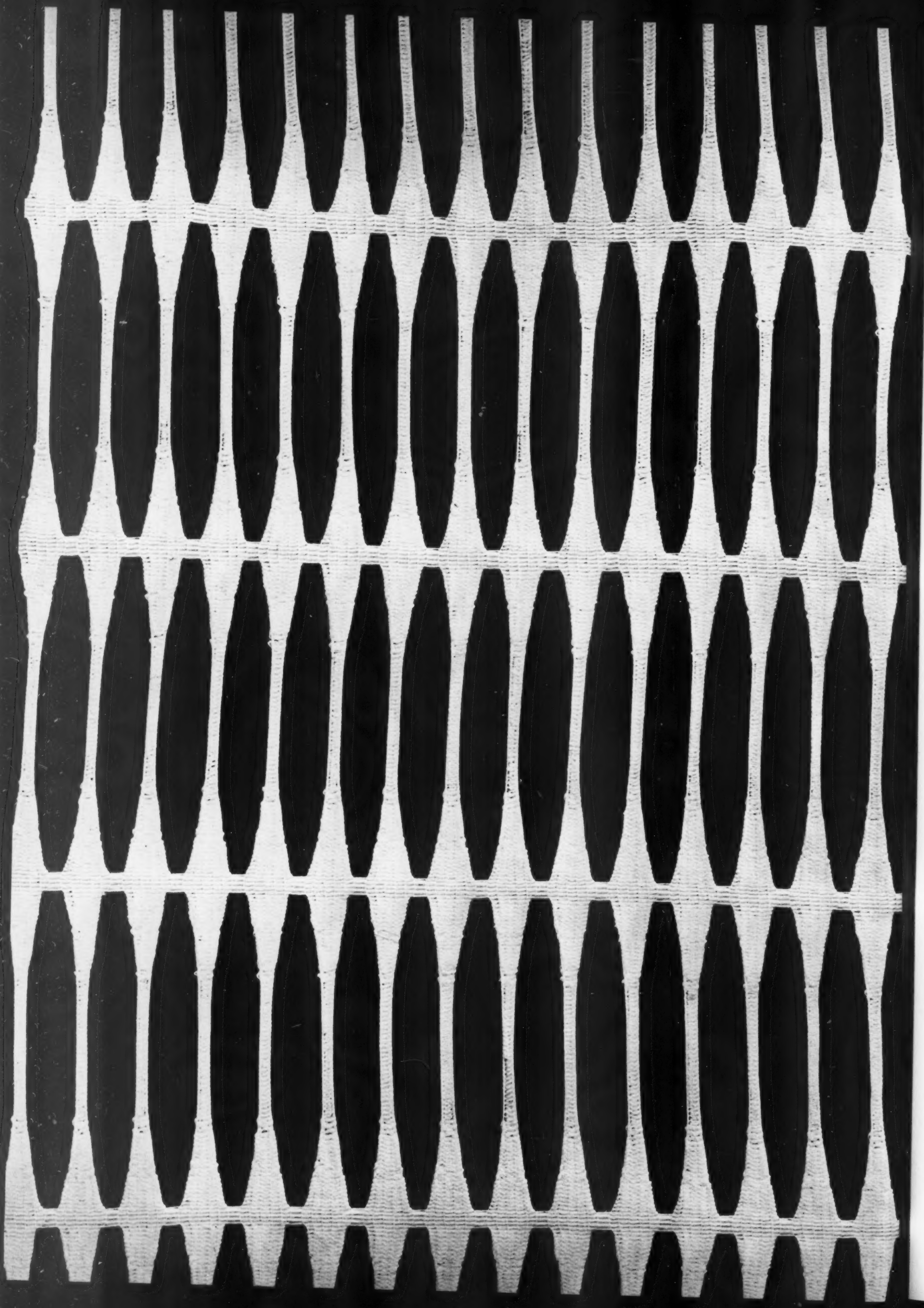
elegant proportion. The white yarns, instead of being sharp and overdefined, become muted and softened by the skillful manipulation of color. The Saxony wool from which the fabric is made is the softest, most pliable yarn known. The fabric is finished on both sides, reflecting the tradition of quality for which the Roberts mill has always been known.

Since 1774 the Roberts family has been connected with the woolen business; it was in the early 1800's that the present mill was founded in an area suited to the raising of sheep and the production of wool. Mr. George Roberts is credited with blending various colored yarns to produce the first heather-mixture tweed. In coloring, it resembled the same shade as the hill country where it was first made, and for over 100 years the firm has been one of the leading manufacturers of quality Scotch tweed.

Despite many temptations to reduce quality, George Roberts Ltd. has persevered in making only the finest material. At the present time, Sir John Roberts, grandson of the founder and a man of 80 years, conducts the business, with his sons taking the most active part. Thus the tradition is passed from generation to generation.

From a firm whose name is synonymous with quality, the Carnegie Plaid has emerged. For a long time it belonged to one man and his private tradition; now it can be shared with the world. Available through the selling representative, P. and F. Schwarz of New York City, the plaid spans two eras and two continents and now receives the attention it deserves.

One has only to think of the successful merchandising medium of the Scottish clan tartans, which have become fashion and fabric classics. The Carnegie Plaid opens a new range for promotion and merchandising by successfully bridging the gap between the colorful clan tartans and the monotone district checks.



WALL-SIZED WINDOWS

reveal a vista of expanding sales opportunity

■ Today, the big motif in building is the big expanse of glass. This is true not only of the ubiquitous ranch houses in suburban communities, it is true of blocks of contemporary apartments such as those designed by Mies van der Rohe in Chicago, or of industrial and institutional buildings such as the General Motors Technical Center, Seagram House or the United Nations. Everywhere, glass is the thing.

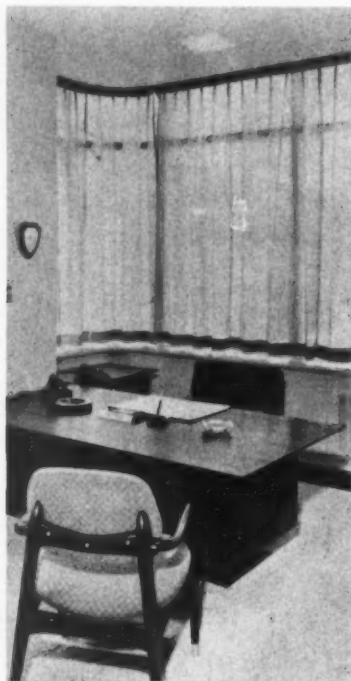
As soon as the housewife or occupant moves in the problem to be faced is that of modifying this vast expanse. It must be adapted to a mood suitable for home or office. The view of ugly surroundings often needs to be covered up. And in town and suburban homes there is the problem of privacy.

There is a big potential field for merchandising fabrics, and it is expanding every year. Little has been done so far to capitalize on it. It is true that considerable yardage of decorative fabrics is being sold to the consumer already for this need, but such sales are due in the main to the consumer's own demand. They are rarely due to methodical exploitation by the retailer. When you consider how few homes have gone beyond conventional treatment of window draperies, how few offices, outside of some big banks and corporations, have achieved effective installations, you will feel safe in concluding that three or four yards of window covering could be sold for every yard being bought today.

The textile houses in the decorative field have already

← **CHIAROSCURO**, Lehman-Connor's new all-cotton casement lends itself to unusual effects. Openwork fabric woven on special machinery.

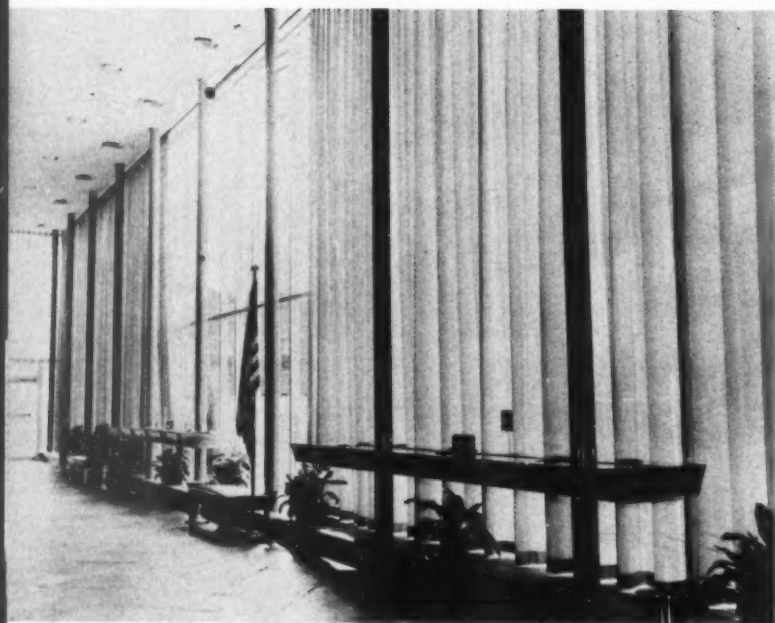
wall-sized windows continued



2



3



1

1
Decorative possibilities of vast window expanse are dramatized by translucent drapery.

2
Effective window installation uses Fiberglas boucle curtains in a pale green to diffuse light.

3
Soft folds of drapery transform corner of room in modern bank building in New Orleans.

moved toward the solution of this problem; excellent fabrics are available. But how many retail promotions has the consumer seen built around this theme? The missing link here is an impulse from the retailer to educate the public in these new areas of use.

Here are some inspirational ideas which could serve as a springboard for building up sales:

The use of translucent drapery in place of Venetian blinds.

Blinds are outdated in most cases; they collect dust, especially in cities, and are hard to clean. Fabrics do a better job in light diffusion and give greater privacy. In the General Motors Studios where light is all-important, 35,000 yards of glass fabrics were employed as window-covering.

The use of double draperies, one translucent and the other opaque.

Placed on separate tracks, these offer an ideal means for light diffusion and control. They also offer a special possibility for decorative effects with two fabrics carrying coordinated or separate themes. An advantage here can be gained from using unlined drapes, as they are less costly and are easy to maintain. This idea opens the way to a wide variety of treatment.

Translucent fabrics with a border pattern employed in draperies of standard width for wide windows.

The border creates an effect of continuous decoration right across the window area. This idea avoids the cost of making up extra wide draperies and simplifies maintenance.

New decorating effects inherent in the growing expanse of glass.

Light and transparency give variety and depth to screen prints and the window becomes more interesting decoratively than a corresponding area of wall surface. An increasing number of prints is available for this use.

New fabrics which diffuse light on the foliage principle are being created.

They possess openwork or draw-thread character and offer special merits for windows where sunlight is strong and mottled diffusion lends charm and drama.

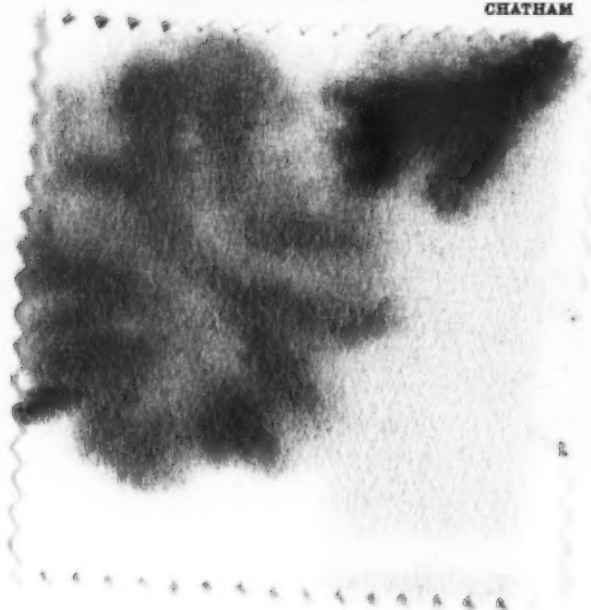
Conventional festoon and swag draping have not been explored enough in using light-transmitting fabrics.

The vertical drape using a larger yardage than is customary could also be exploited, as it possesses the highly desirable qualities of softness and refinement.

To sum up:

It would be possible to prolong a list of inspirational ideas suitable for promotion and displays almost endlessly. The ball here is with the retailer.

Blankets are now a fashion item as
exemplified by hand-screen printed rayon
and Orion Purrey blanket by
CHATHAM



STAPLE TO STYLE

Hand-Screen Printing Transforms Blankets from a Staple Item . . . Opens Up New Selling Areas

They turned the artist loose, paintbrush in hand, in the bedroom — they told him to spread his designs all over the blanket, an article whose monotone simplicity has been held sacred for five centuries — and thereby they created a revolution. The new screen printed blankets have opened up limitless scope for additional sales; the housewife, as well as the professional decorator, has been given a new element with which to beautify even the simplest bedroom.

The blanket has moved into a new category — the screen printed article has become an impulse item in the store. Because the elements of fashion and style have been injected, the decorated blanket will tend to build new sales with every change in the decorative cycle.

For many years the consumer has justified the old plain blanket with phrases like — “it keeps me warm,” or “a blanket is, after all, just a blanket.” For just as many years manufacturers have desperately sought ideas for new selling — from attempts to make less costly, moth-resistant, shrink-resistant, even machine-washable fiber blankets, all the way to spectacular packaging.

To all this the consumer’s reaction was always the same: the time to buy a new blanket, he said, was when the old one wore out.

Now public reaction has changed. The consumer immediately responded to new styling, to the new elegance of screen prints, their pastel colors and the femininity of brushed designs, which added so much charm to the family’s sleeping quarters.

Results of this bold experiment have created a sensation in the stores. Customers proved eager to buy the new styles, even at a premium, when they were placed experimentally beside plain types of the same quality. In every instance displays of screen printed blankets sold amazingly well. Even illustrated mailing pieces circulated by the stores have drawn new blanket sales in unprecedented proportions. And it was found that not only do the new styles not displace regular lines, but they have created a substantial and entirely new market within the domestic field.



Two examples of the new all-Acrilan carpet coverings: at left, tufted carpet by Cabin Crafts-Needletuft. Below, woven carpet by FIRTH INDUSTRIES

ACRILAN[®] IN CARPETS

® acrylic fiber by Chemstrand

Built-In Fiber Qualities that Spring to Life Underfoot

The traditional carpet maker in the East puts his carpets down in the main street and lets the traffic tone them down for a few weeks. Carpet men are returning to this idea, but not for a tone-down job. They're using it as a quality test.

The Chemstrand Corporation, after three years of research in building every desirable quality deemed essential in an ideal solo carpet fiber, placed a rug made from the new Acrilan acrylic fiber at the entrance to the Monsanto Hall of Chemistry in Disneyland. In six weeks some 150,000 people walked over it, equivalent to approximately 20 years of living-room wear. Throughout this six-month wear-test period the rug was vacuumed each day. However — despite the heavy traffic into the Hall of Chemistry — the rug was not cleaned or treated in any other way.

The results of this arduous test were so satisfactory that both Chemstrand and Firth Industries, the carpet maker, decided that the new product was highly competitive to the finest traditional carpet fibers. A simultaneous testing in the homes of fifty executives and junior executives of Chemstrand over a period of many months gave corresponding results. Subsequently, Cabin Crafts-Needletuft, a top manufacturer of tufted carpets, also introduced carpets made of 100% Acrilan.

The fiber, of course, holds the secret of the new product. It is a 15-denier carpet staple, available in any length desired, heavily crimped mechanically and inherently possessing the ability to give maximum wear with easy processing on existing machinery.

In carpet construction resiliency is the prime factor, no matter whether it is an Axminster, Wilton, velvet or tufted type carpet. Because of Acrilan's inherent resiliency, it shows a uniquely high degree of resistance to crushing, matting and felting.

Twist-setting retention, together with Acrilan's "added cover" ability, are additional notable characteristics of the carpet fiber. In the first instance, a heat set twist for frieze and/or special textures shows outstanding permanence. This process, impossible with natural fibers, does not destroy the yarn's pliability, making for top performance over a long period of time. Secondly, the extra bulk of Acrilan gives superior pile density and improved appearance. Soil resistance, next in importance, is built in and the carpet "comes clean" with all conventional carpet treatments.

Because the fiber is relatively non-moisture absorbent, resilience is maintained and the carpet does not pack down even in the heat and humidity that prevail in some areas. It resists mildew and moths, and is non-allergenic.

Dyeability is equal to that of all other types of Acrilan staple. Lightfast dyes can be used in yarn-dyed, stock-dyed and piece-dyed carpets.

For the trade the most important aspect outside its performance is price stability. The fluctuations of world wool prices and the growing inaccessibility of areas which produce much of the world's carpet wool, inject a note of risk into carpet manufacture. With the proven performance of Acrilan there is no doubt that its price stability will appeal to the trade. This is reflected in the fact that Chemstrand's present sales and production are at an all-time high and its facilities running at current rated capacity.

by G. E. LINTON

ANNUAL TEXTILE REVIEW FOR THE YEAR 1956

JANUARY

The Southern Association of Science and Industry estimated that 250 new textile mills would be built in the South in the next 10 years.

There were 61 textile mill failures last year, with liabilities of \$4.9 million, compared to 108 failures in 1954, with liabilities of approximately \$10.25 million.

Celanese Corporation of America reported that 90-denier Fortisan fiber is now being used in plastic-covered venetian blind tapes.

Union Carbide and Carbon Corporation introduced its new durable antistatic agent for man-made and synthetic fibers and fabrics, *Niatez AG-2*. It is claimed it will withstand repeated laundering and dry cleaning and is compatible with many types of resins, water repellents, stiffening agents and softeners.

Japan continued to make news in the apparel textile fields in the United States. In the first nine months of 1955, Japan sent us 3.5 million square yards of woolen fabrics. These figures compare with a little over one million yards in 1954, while in 1953 the total of imports in fabric was only 350,000 square yards. The Japanese Government has imposed quality control regulations on export-bound textiles to mitigate criticism by foreign countries.

Du Pont introduced a new combined yarn of Metlon and their thick-and-thin rayon, for use in the woven fabric field.

Marshal Nikolai A. Bulganin of the U.S.S.R. admitted that the Soviets are not leaders in textile production. While stating that production in Russia is higher per worker than in Great Britain, Czechoslovakia, Italy and Poland, he did admit, over his signature, that his country is far behind the United States. He found the reason for this condition in the fact that Russia is not nearly as advanced as we are in textile technology. Only 36% of their looms are of the automatic type. (About 96% of the looms

in use here are classed as fully automatic.)

Australia's 1955-1956 wool clip will be about 1,330 million pounds, 76% merino type and 24% crossbred type. Sheep population is 130,449,000.

Our State Department gave out the interesting information that 40% of 1955's third-quarter dollar shipments to Russia constituted wool rag shipments. Soviet-bound rags had a value of almost \$1.1 million out of a total export of \$2.75 million.

Cluett, Peabody & Co. announced that licensees for the Sanforized process produced 2,841,673,000 yards of the controlled-shrinkage fabric, an increase of 11.2% over 1954. The company now has a roster of 290 licensees in 35 countries.

The Customs Bureau adopted a liberal attitude on requirements for "Made in Japan" labeling of imports. As reported by the National Federation of Textiles: "If garments receive additional and substantial manufacturing after arrival in the United States, the American manufacturer is considered the ultimate purchaser and the Customs Bureau does not require 'Made in Japan' labels." Labels, however, must not be hidden from sight. In many cases, Customs Bureau officials admitted it is difficult to decide whether or not the manufacturer has changed the character of an imported garment enough to be considered the ultimate purchaser. Russia announced that it manufactured an estimated 437,444,400 yards of man-made and silk fabrics in 1953, and that their production of rayon quadrupled between 1940 and 1954.

Singer Sewing Machine Company announced its \$125,000 adult sewing contest.

J. P. Stevens & Co., Inc., acquired all the textile properties of the Simmons Company, the leading domestic manufacturer of sleeping equipment.

The men's clothing industry operated at 78% of capacity in 1955. Suit output was 21,328,000 units, a gain of 10% over 1954. Topcoat and overcoat production totaled 4,996,000 units, an 18% gain.

M. Lowenstein, Inc. acquired five plants of the Pacific Mills Unit of Burlington Industries, Inc.

FEBRUARY

Worumbo Manufacturing Company, recently acquired by J. P. Stevens & Co., Inc., moved into its new quarters in the Stevens Building, 1460 Broadway, New York City.

The American Rayon Institute announced a budget of over \$2 million for 1956. Executive Director Benjamin Wood stated that this budget ranked fifth among the nation's 137 important business associations. He also stated that all rayon plants were now operating at full capacity.

The National Association of Shirt, Pajama and Sportswear Manufacturers announced that the output of men's shirts for 1955 rose to a record total of 22,042,000 dozens as compared with 20,229,000 dozens in 1954. The 1955 shirt total included 8,238,000 dozens of dress shirts and 13,804,000 dozens of sport shirts. Pajamas totaled 2,981,000 dozens as against 2,709,000 dozens in 1954. Men's undershirts in 1955 amounted to 10,575,000 dozens compared with 9,735,000 dozens in 1954.

The Army has a clothing inventory of \$1,757 million; the Navy, \$290 million, and the Marine Corps, \$60 million. Inventory of the Air Force is placed at \$206 million.

Hess, Goldsmith & Company was purchased by Burlington Industries. The company will function as a separate entity under the new management.

The Fur Label Authority, New York City, decided upon uniform labeling in fur garments. The fur union will be responsible for policing the use of fur labels and see to it that labels are used only in union-made garments. A major aim of the labeling is to combat substandard working conditions in the industry.

The new minimum wage scale of one dollar an hour will increase payrolls of mills that manufacture man-made and synthetic fibers by 0.34%. Weekly payrolls of \$4,626,920 will be

increased at the rate of about \$16,070 per week.

Poe's Pinnacle, a new fabric developed by Leslie & Company and F. W. Poe Manufacturing Company, is said to be the first material developed especially for a resin finish. The fabric was made to take the well-known Dri-Smooth finish of Cranston Print Works.

George H. Johnson, vice-president of American Institute of Laundering, stated that cotton will remain the backbone of the apparel industry despite the inroads of man-made and synthetic fibers. He estimated that cotton production would increase by about four million bales by 1960. Raw silk imports to this country totaled 54,893 bales in 1955, a 13% increase over 1954. These consumption figures were 20% higher than those of 1954.

Japan, the world's largest producer of rayon staple, is encouraging the domestic production of man-made fibers in an attempt to improve export relations with other major nations of the world, particularly the United States. Vast shipments to this country of Japanese cottons, both in fabric form and finished apparel, have aroused strong feelings in the cotton industry. The Japanese are supporting the man-made fiber industry by the following measures:

1. Less stringent restrictions on the use of foreign exchange for the import of raw materials.
2. Permission for import of foreign textile technologists and machinery.
3. Lower interest rates on loans for the construction of man-made fiber plants.

In 1955 carpet production in the United States totaled 102 million square yards, 12 million yards more than the peak year of 1948.

Over one billion dollars' worth of noncellulosic fibers was bought by textile plants in 1954. Almost as much was spent for all fibers combined in 1940, really a meteoric rise in production of fibers.

The Textile Machine Works revealed the following interesting data on tricot knitting mills in the United States:

1. In 1955 the number of plants manufacturing tricot fabrics dropped to 129, from 144 in 1953.
2. Of these, 73 plants operated less than 20 machines, 37 had from 20 to 50 machines, 19 concerns had more than 50 machines.
3. The life span of a tricot machine is 10.5 years. There are 3,263 now in use; 1,045 are less than five years old, 1,249 are from five to ten years and 347 range between the ten and fifteen-year mark.
4. One hundred forty-two obsolescent machines were replaced last year.

There are about 1,500,000 workers in the handloom industry in India at present who produce about 1,500 million yards of fabric a year.

MARCH

Textron American acquired General Cement Manufacturing Company, Rockford, Ill., manufacturers of radio and electronic parts, tools, television antennas and electronic chemicals. This is the ninth non-textile company acquired by Textron, which now has an estimated volume of \$100 million annually.

Japan will cut last year's shipments of seven million yards of velveteen to the United States about 25%.

Belding Corticelli Industries announced its "B.C.I. nylon disperser," which is made from type eight nylon resin under license from E. I. duPont de Nemours & Co., Inc. This agent is an emulsion bonding, coating and finishing product for the textile, rubber and paper industries.

Eastman Chemical Products, Inc., a subsidiary of Eastman Kodak Company, announced Verel, a modified acrylic fiber which possesses high tensile strength, excellent stretching properties and good abrasion and weather resistance. Some types have greater fire resistance than any other known fiber, with the exception of asbestos and glass. It has chemical resistance, controlled heat shrinkage and a soft hand owing to its moisture regain, which is double that of the other acrylics. Verel is ideal for blending with major textile fibers in fabrics for apparel, decorative materials and industrial fabrics. For the past 25 years the company has produced a cellulose acetate fiber exclusively.

American Bilrite Rubber Company acquired the Boston Woven Hose and Rubber Company. Bilrite is said to be the largest manufacturer of rubber goods for the shoe industry in this country, with plants in Chelsea and Stoughton, Mass., Trenton, N. J., and Sherbrooke, Province of Quebec. The company is also in the synthetic rubber business in Louisville, Ky.

Coverlight, a lightweight nylon fabric coated with neoprene, was introduced by John E. Reeves, president of Reeves Brothers. It is waterproof, and resists oil and acid damage, mildew and fungus. It will replace heavy canvas tarpaulins used in the trucking and warehousing industries. It is easy to repair when punctured, doesn't shrink, doesn't become stiff when cold or soft or gummy in hot weather. Tearing strength is said to be five times greater than that of canvas tarpaulins.

Wool production in the United States for 1955 was 275 million pounds, a decline of 2% compared with 1954. Of these, 223 million pounds were shorn wool and 42 million pounds pulled wool. Price average was 44¢ per pound for the shorn wool, a drop of 9.2¢ from the 1954 price.

Only six of Georgia's 175 textile plants are unionized at present.

American mills used 825.2 million yards of burlap in 1955, the highest in seven years and a 5.6% rise over 1954. India supplied 85% of the yardage.

A. Meinhard & Company stated that the average home today is using 5% more floor covering than five years ago.

Louisiana State University introduced a new, strong, high quality cotton with a staple length of 1½ inches. A cross between Lone Star 65 and Delta-Pine 14, the new staple has excellent fineness, is 10% stronger than current varieties and gives the very high yield of 888 pounds per acre.

Beginning June 1, 1957, the Department of Agriculture's shortest cotton staple length designation will be "below 1¼ inch." This action abrogates designations below ¾ inch. In addition, official standards for upland cotton of 1½ inches, 1¼ inches and 1½ inches will be changed from physical form to descriptive standards.

The Federal Trade Commission is taking a keen interest in the labeling of wool fabrics blended with fur (guanaco, nutria, mink, et al) and synthetics. In many instances, undue emphasis is given to the "expensive" and "luxury" fur content although the actual percentage of these specialty fibers is often negligible.

The Becco Chemical Division, Food Machinery and Chemical Corporation, announced its new "flash bleaching method" on open-width cottons. The process is said to enable a finishing plant to bleach cotton cloth of various weights

and constructions "in a matter of minutes."

Rayon and nylon lost ground to cotton in the men's dress-raincoat market in 1954 by 25%. In 1955 cotton was used in 60% of these garments. Amerotron opened its new textile plant in Barnwell, S. C. The last word in textile engineering, this woolen mill will make women's skirting and dress goods, and fabrics for children's wear, men's slacks and outerwear. Barnwell is the first woolen mill to be built in the South in over a quarter of a century.

Putting cotton through a cotton gin kills pink bollworms in the seed, making heat sterilization unnecessary. This is saving cotton farmers about \$1.5 million a year.

APRIL

Chicopee Manufacturing Company, New Brunswick, N. J., acquired the fabric division of Visking Corporation, North Little Rock, Ark.

The former rayon plant of American Viscose Corporation, Marcus Hook, Pa., is now producing 50 million pounds of cellophane annually. The manufacture of viscose rayon in the plant was discontinued in May, 1954.

American Cyanamid Company acquired the Formica Company, one of the leading plastic laminate manufacturers.

A. D. Juilliard and Company, a division of United Merchants and Manufacturers, purchased 75% of the stock of the Virginia Woolen Company at \$7.75 per share.

Forstmann Woolen Company acquired Louis Gallet Knitting Mills, Inc., of Uniontown, Pa.

Celanese Corporation of America announced a \$100 million expansion program for the next five years.

Union Carbide and Carbon Corporation and E. I. du Pont de Nemours & Co., Inc., joined forces this past winter to produce "man-made mink." Made of 55% Dynel and 45% Orlon, and knitted by Princeton Knitting Mills, the fabric is made in two colors — a soft gray-blue and a deep brown. It is light, soft and warm, and does not require the care needed by natural fur.

The Commercial Credit Corporation decided not to reduce the price of surplus wool in this country. It is now allowed to sell up to 6.25 million pounds of scoured wool per month at a fixed price in order to protect those now marketing the new wool clips.

Since 1948, New England has lost 324 mills and 135,000 textile workers. Of the mills closed, 142 were woolen or worsted plants, 36 were cotton mills. Fifty-six mills shut their doors in 1955. Forty-eight thousand of the workers were in woolen or worsted plants.

Worsted cloth production for 1955, last quarter, amounted to about 76 million linear yards.

Celanese Corporation of America combined forces with the German manufacturing company, Rheinische Polyester GMBH in Mannheim-Neckar. Production of polyester filament and fiber began in the German plant.

The Congress of Mississippi failed to pass the "Japanese textiles sold here" bill.

New Bedford Textile Institute began its three year expansion program; \$1.5 million will be used to build an auditorium and athletic field and to improve classroom as well as laboratory facilities.

There were 981,500 employees in the textile industry, a drop of 4,000 since a year ago. Textiles and apparel employees total 1,138,400, a gain of 28,000 since March, 1955.

Japan was the world's largest exporter of cotton fabrics in 1955, with 1,139 million square yards. India was second with 750 million square

yards, followed by United Kingdom, 555 million square yards, and the United States, 550 million square yards. Total free world trading in such goods was off 11% when compared with the 1954 figures.

Stuart H. Sherman, United States Rubber Company executive, stated that the industrial market is now absorbing 30% of all textiles, with an even distribution among cotton, man-made and jute fibers. Mr. Sherman stressed that the four basic requirements for industrial fabrics are resistance to flexing, dimensional stability, strength and adhesion.

Relaxation of the prohibition on imports of tussah silk piece goods allows shipments from Italy which can be certified as being made in that country. This serves to bar transshipping piece goods from Red China and reporting them as of Italian origin.

American Enka Corporation introduced a color film movie to be used in drive-in theatres for promotion of rayon seat cover yarns.

American Cyanamid Company and Sumitomo Chemical Industry of Japan entered into an agreement whereby the latter company will produce the former's Creslan, an acrylic staple fiber also known as X-54.

It is estimated that 60% of all sweaters made in the United States in 1955 were of Orlon, according to a report by Du Pont.

Professor H. A. Rutherford, North Carolina School of Textiles, Raleigh, N. C., has suggested that the American Association of Textile Chemists and Colorists begin the task of organizing a permanent Textile Education Committee to encourage high school students to make textiles their career. It is definitely apparent from the decreasing number of graduates each year from the ten schools in this country that textiles and textile education do need considerable bolstering and publicity to make them attractive to prospective students.

MAY

Wildman Manufacturing Company, Norristown, Pa., and Jacquard Knitting Machine Company, Inc., were recently acquired by Draper Corporation, Hopedale, Mass. Thomas H. West has been elected president of the board of directors.

Vulcanized fiber, the "grand old man of industrial plastics," has come into its own and is considered the newest "miracle material." This laminated plastic made of cotton cellulose material has layers which are bonded by chemical treatment and then converted into an entirely new homogeneous structure. Weighing half as much as aluminum, it can absorb shocks and impacts without failure, and it can be made hard as bone or as soft as wet rawhide. As a plastic, it can be bent, formed and swagged into intricate shapes without sacrificing strength in any area, and it has stubborn resistance to wear and abrasion.

J. Banks Young, representing the National Cotton Council, requested labeling protection for the raw cotton industry in the United States. He presented his request before a House of Representatives Commerce subcommittee.

Japan began to concentrate on gingham for export to the United States. The American Cotton Manufacturers Institute noted that Japanese gingham made up only 3% of the gingham market here in 1954, but is now up to about 40%.

The Stevens Export Department of J. P. Stevens & Co., Inc., absorbed the cotton and rayon converting department formerly operated by Neuss, Hesslein & Company, New York City.

The Wool Bureau was appointed the official coordinator of apparel for the United States Olympic Teams at the XVI Olympiad in Australia during the months of November and December, 1956.

Celanese Corporation of America and Mitsubishi Rayon Company, Ltd., entered into an agreement for the establishment of a new company. Celatino, S.A., a wholly-owned subsidiary of Celanese Corporation, will have a minority interest in the plan and will provide technical assistance and processes.

Textron-American, Inc., will be known hereafter as Textron, Inc. The company was formed in February, 1955, through the merger of Textron, Robbins Mills, Inc., and American Woolen Company. Royal Little, president, stated that "the present net worth of the textile companies is equal to that of the non-textile companies in the organization."

Three old plants of the American Woolen Company were sold. The Maverick Mills in East Boston, Mass., was bought by the Whiting Milk Company for use as a processing plant. The Wood and the Ayer Mills in Lawrence, Mass., were purchased by James J. Axelrod of Boston and Joseph M. Linsey of Boston for one million dollars. These two mills have been closed since 1952.

Frank C. Howell, vice-president of Commercial Factors, commenting on the possible return of the double-breasted suit, stated that if one-twentieth of the cuttings in men's suits (now running at 21 million a year) were double-breasted, they would need an additional 130,000 yards of fabric.

Platt Brothers, well-known British textile machinery company, received an order from the Soviet Union for \$5.6 million worth of carpet looms and other equipment to be delivered in the next two years.

The Blue Book of Southern Progress reported that the South had over 75,000 industrial firms in 1955 doing an annual business of \$62 billion, an advance from \$55 billion in 1954.

The National Association of Manufacturers determined that the average firm today has only 19 minutes in an eight-hour day to realize a profit; the rest of the time is used to pay the costs of doing business. And only half of the 19 minutes results in dividends for the stockholders, the revenue from the other nine and one-half minutes being plowed back into the company.

E. Howard Bennett, one of the grand old gentlemen of the textile world, and editor of America's Textile Reporter, received the Honorary Alumni Scroll from Dr. Martin J. Lydon, President of Lowell Technological Institute.

Berkshire Hathaway, Inc., stopped operations in the Greylock mill in North Adams, Mass., by liquidation and by transferring this part of their business to the Berkshire Division mills in Adams, Mass.

Draper Corporation unveiled its new molded plastic shuttle which will outlast the old-time wooden shuttles two and one-half to four times. Wooden shuttles last about one year on a one-turn basis or about four months in a plant that is on three shifts in the weave shed.

It was announced that Burlington Industries, Inc., acquired the plants of Textron, Inc., in Clarksville, Va., and Raeford, N. C. The former is a finishing mill, the latter a new up-to-the-minute worsted plant.

Joseph A. Golden, a senior vice-president of Burlington, said that a new merchandising unit for Raeford would be set up under the aegis of Ely R. Callaway, Jr. Present fabric lines will be continued and all unfilled orders processed.

Thirty-one percent of Japan's total imports for 1955 were from the United States. The total

was \$2,471 million of which \$772 million came from Uncle Sam. Canada was second with \$102 million. Japan listed exports to the United States of \$449 million, about 58% of what she spent here.

JUNE

Mississippi produced 439,000 pounds of wool in 1955, the largest amount since 1919 when the yield was 483,000 pounds. There are now 77,000 sheep there and average wool fleece weight was 5.7 pounds.

Latest figures reveal that 39.2 million cotton bales were produced throughout the world in 1955.

It is estimated that only 25 to 30 textile school and institute graduates out of a total of about 500 graduated each year in the United States have majored in knitting.

The International Organization for Standardization revealed that every effort is now being made to introduce a universal yarn numbering system throughout the entire textile world. If adopted in totality, this system will be based on the metric system and express the yarn size in grams per 1,000 meters. At the present time there are nineteen different ways to find the count of this or that yarn.

The International Ladies Garment Workers Union, Local 42, through its chairman, Joseph Tuvim, acknowledged the threat to members' jobs caused by the present import problem in textiles and apparel. Said Mr. Tuvim: "We have abolished the domestic sweatshop, but are now asked to endorse the international sweatshop — in the name of freedom."

Consolidated Textile Company closed its fourth mill in recent months; one of two other mills will suspend operations for a month and then reopen. Lester Martin, president, has attributed the plant closings to Japanese competition.

United States Government stocks of cotton are sufficient to make 66 cotton shirts for each man in this country.

The 16 divisions of Berkshire Hathaway, Inc., closed down for two weeks beginning June 30th. Thirteen thousand employees were affected. Several other large companies did the same.

American Cyanamid Company, after nearly a decade of research and pilot plant development, announced its new acrylic textile fiber, Creslan. Annual production is estimated at 27 million pounds. Creslan is the filament form of the fiber, while Cyana is the name of the staple made from the filament.

Botany Finishing Company, organized as a commission wool dyeing and finishing plant, took over this operation of the old Botany Mills, which has most recently been known as Clarence Worsted Company, Passaic, N. J. J. M. Lindsay, wool buyer and executive of Forstmann Woolen Company, was elected vice-president and treasurer, and Joseph Carlin was chosen as president and chairman of the board.

Berkshire Knitting Mills produced its billionth pair of stockings just prior to the celebration of its fiftieth anniversary.

T. M. Forbes, executive vice-president, Cotton Manufacturers of Georgia, expressed his opinion that membership of the United States in the Organization for Trade Cooperation would imperil the jobs of 2,250,000 in the textile and apparel trades. He also stressed that OTC is contrary to the sovereignty of the United States.

Low-priced cotton blouses from Japan were flooding the American market. They were chiefly gingham-design types.

The Research and Development Center,

United States Army Quartermaster Corps, Natick, Mass., under the aegis of Dr. Stephen J. Kennedy, is experimenting with a lightweight vest for protection against fragmentation instead of direct bullet strikes.

The \$1,400,000 budget for promotion of lamb and wool allocated \$600,000 to wool promotional methods and the remainder for lamb promotion. The two organizations behind the movement are American Wool Council, Inc., and The Wool Bureau, Inc.

The United Textile Workers of America and the Textile Workers Union of America are not in agreement on jurisdictional and allied problems. The executive council of the AFL-CIO reversed its former policy of deferring organization assistance under those circumstances. It announced that a major organizing drive for the textile industry would be undertaken.

The Uptown Credit Group severed its connection with the National Federation of Textiles and set up its own offices at 15 West 38th Street, New York City.

A new organization known as The Textile Distribution Group was organized by A. W. Zelomek and Dr. Robert C. Shook. The new Group was formed as a result of a reorganization of the International Statistical Bureau, Inc., of which Mr. Zelomek has been president since 1932. Professional service on sales and merchandising are the features of the new organization.

One person in seven in the United States received his wages from work performed in the textile and apparel industries.

The Census Bureau reported that the greatest relative decrease in employment of the 20 major industry groups was noted in the textile mills products group for the year 1954. From 1947 to 1954 there was a total decrease of 17% with a drop of 50% in the woolen and worsted industry. Shipments of textile goods, however, were 86% higher in 1954 than in 1947. Shipments in 1947 were valued at \$65.1 million; in 1954, \$121.2 million.

James Lees & Sons Company, Bridgeport, Pa., announced formation of Fontana Mills, a new subsidiary set up in Robbinsville, N. C. The mill will weave carpets.

The Tariff Commission announced a rise from 10% to 40% in the tariff on imported linen toweling. The increase was made under the "escape clause" of the Reciprocal Trade Law. The present tariff ruling includes towels made of hemp or ramie. Most towel imports come from the United Kingdom, Ireland, Belgium, and Japan. The application that led to this action was initiated by Stevens Linen Association, Inc., of Dudley, Mass.

Patentex, Inc., received patent for a dual twist nylon yarn. The patent provides the first practical method of making a seamless stretch stocking from a monofilament yarn.

Bates Manufacturing Company, Lewiston, Me., expanded by the purchase of National Chenille Products Company, Dalton, Ga., and the construction of a mill in Waterloo, Quebec. Bates, founded in 1850, also acquired a plant in Tullahoma, Tenn., in the deal with National Chenille Products Company.

American Viscose Corporation will make *colorespun* rayon staple for use in carpets. *Colorespun* is the Avisco trademark for solution-dyed fibers.

The arrival of Nylon 689 completes the denier range of white nylon filament yarn. This newly developed yarn resists discoloration in processing or laundering, has improved opacity, is easy to bleach.

The first tufted carpet loom to produce a twelve-foot wide fabric at the rate of one linear yard per minute, was demonstrated by Kidder-

minster at the Foley Parks Works of the Empire Carpet Company, Ltd. Maximum speed of this loom is claimed to be 2.5 yards a minute.

Every automobile made today uses about thirty yards of textiles.

There are now 37 million washing machines in homes in the United States.

JULY

The following plants of Consolidated Textile Company have been or soon will be closed: Martinsville, Va., plant in preparation for liquidation; Windsor Print Works, North Adams, Mass., Shelby and Kings Mountain, N. C., and Luther Manufacturing, Fall River, Mass. The only plant now operating is Lynchburg Mill, Lynchburg, Va. Consolidated, however, still holds a controlling interest in Bates Manufacturing Company, and Lester Martin, president of the concern, through several holding companies, controls or has large interests in several other textile companies such as Mojud, Fruit of the Loom, and Whittenton Manufacturing Company.

Springs Mills, largest makers of sheeting in the world, curtailed production from a six-day week to a five-day week. More than 12,000 persons are employed by the company in its seven plants. An expansion program involving investment of \$10 million by the mill has been postponed. Colonel Elliot W. Springs, president, attributed the curtailment to "Japanese throat cutting. Instead of improving, the situation has deteriorated considerably, and the Japanese are gaining on us every day."

Ginning and wrapping charges per bale of cotton are now \$12.83 compared with a charge of \$9.00 current in 1947-1948.

Shuford & Associates, Hickory, N. C., and David Berdon and Jay Levine of New York City purchased the Fulton Bag & Cotton Mills for approximately \$10 million.

Deering, Milliken & Company acquired the Princeton Worsted Mill, Kingstree, S. C.

The Association of Better Business Bureaus, Inc., reported that in 1955 the apparel industry was the leader in perpetrating "questionable advertising." Some 3,218 advertisements were misleading in one way or another.

William Pollock, president of the Textile Workers Union of America, called on the unions and the manufacturers of textiles to plan for the "economic health" of the textile industry. In a letter to Francis E. Grier, president of the Cotton Manufacturers Institute, he suggested that a meeting of the two groups should definitely be held soon. He stated that at the present time "neither the employers nor the union working separately have been able to secure the enactment of legislation to control the rapidly increasing imports of Japanese textiles." These statements, however, were challenged by the Institute in light of remarks Mr. Pollock made in Charlotte, N. C., earlier. It seems that Mr. Pollock announced that "the Southern textile industry is not yet suffering from Japanese imports, and the weeping and wailing about Japanese competition is a smoke-screen to cover the reluctance of the mills to pay 'decent wages'." Because of this divergence of views no joint meeting was held.

An analysis of American family spending has been completed by the Wharton School of Finance, University of Pennsylvania, and the Bureau of Labor Statistics of the United States Department of Labor. The joint study revealed that families in the United States are spending 11.5% of their total expenditures on clothing.

This decline, of about four per cent, is attributed to an older average population, the shift of families to the West, and smaller families.

The Kendall Company opened its new finishing plant in Bethune, S. C. The \$8 million plant was begun in the spring of 1955.

Howard E. Shearer, Textile Research Department, American Viscose Company, stated that wider nonwoven fabrics will become increasingly popular. The first machines for nonwoven fabrics were capable of making fabrics up to a 40-inch width. Newer equipment can accommodate fabrics up to 84 inches.

The all-out union drive in the southern textile areas has petered out once more. One reason given for its failure is Southern opposition to racially integrated unions.

The California apparel industry reported that there are now 1,700 concerns in the field and the annual payroll is over \$600 million.

The Sheffield Corporation, Dayton, O., announced its new gauging device for measuring the fineness of cotton fibers and predicted that "it will be almost universally used on this year's United States cotton crop." The Cotton Exchanges in New Orleans and New York have adjusted their regulations to require that cotton in these markets meet the specifications as measured by the Sheffield *micronaire*. Up to the present time, cotton fineness has been measured largely by cotton classers who use only their eyesight and sense of touch.

M. Lowenstein & Sons Company, with the rather recent acquisitions of Pacific Mills, Spoford Mills in Wilmington, N. C., Somerset in Roxboro, N. C., and Covington Mills, Covington, Ga., is now the largest textile buyer of cotton in the nation. In 1955, the company bought 365,000 bales of cotton in the Carolina and Georgia areas.

In the year from June 1, 1955, to May 31, 1956, more than 70 new textile executive offices and sales headquarters, ranging from single rooms to multiple-floor installations, have been established in mid-Manhattan. Three new textile office buildings are under construction, two of them in the skyscraper class.

The new college building and campus of The Fashion Institute of Technology will cost \$7.75 million. Under the direction of the Board of Education of New York City, the University of the State of New York, and the Educational Foundation for the Apparel Industry, the college will be located between Seventh and Eighth Avenues extending from 27th Street through to 28th Street. De Young, Moscovitz and Rosenberg are the architects for the new building which will house 1,250 day students and about 2,500 part-time and evening students in 35 classrooms, 20 technical laboratories. There will be an 800-seat auditorium, gymnasium, library, several industrial seminar rooms. Fashion, art, and display rooms will also be features. Occupancy is set for February, 1958. The president of the Institute is Dr. Lawrence L. Bethel, and the Dean of the Textile Department is Dr. George E. Linton.

Douglas McDougald, National Funeral Directors Association, stated that close to \$1.5 million was spent in 1955 for fabric lining used in caskets.

With Japanese shipments of gingham fabric and other box loom textiles to the United States in the first quarter of 1956 at a rate of 124,300,000 square yards a year, equal to 47.8% of the 1955 United States production of these goods, the Gingham Market Group of The Association of Cotton Textile Merchants of New York has filed a petition for escape clause action with the United States Tariff Commission under Section 7 of the Trade Agreements Extension Act.

Botany Mills, Inc., acquired Baltimore Lug-

gage Company, Baltimore, Md. Mrs. Gertrude Holtzman stays on as president.

In the first quarter of 1956, the earnings rate for all corporations in the United States was 5.4 cents per dollar after taxes; the textiles rate was 3.2 cents per dollar.

There are 8,217 textile plants in the United States. Slightly over 3,000 of these are knitting plants, with the majority of these in three states — New York, New Jersey and Pennsylvania.

AUGUST

The National Council of Industrial Textiles, Inc., changed its name to Industrial Textiles Council, Inc., it was announced by M. J. Lovell, director.

In 1955, 568,000 bales of cotton were consumed in the manufacture of shirts, while 540,000 bales were used to make sheeting, a decline of 9,000 bales. Question: are men taking to sleeping in their shirts rather than on sheets?

Nylon is giving rayon tough competition in the tire cord business. In 1939, tire cord fabric used 243 million pounds of cotton and only 9 million pounds of rayon. By 1945, it used 224 million pounds of cotton and 189 million pounds of rayon. In 1951, nylon cord was used to the extent of 4 million pounds, with 311 million pounds of rayon and only 124 million pounds of cotton. Last year, the figures were 16 million pounds of cotton, 416 million pounds of rayon, 50 million pounds of nylon.

Salmon Falls, Me., plant of the Massachusetts Mohair Plush Company, moved to Lowell, Mass.

Howard B. Carlisle, Jr., president of the South Carolina Textile Manufacturers Association, pointed out that the impact of Japanese competition can not be measured by the total amount of textile imports from Japan. He stated that the Japanese are taking over the industry one field at a time. The year 1956 will show that the Japanese provided 58% of the cotton damask market, 48% of the gingham market, 30% of blouse production.

Woonsocket Worsted Corporation of Laurens, S. C., was purchased by Harold Sampson of Sampson Enterprises, Inc., Milwaukee, Wis. The name of the new company is Woonsocket-Laurens Corporation.

Richard C. Scott, formerly Assistant Advertising Manager of the Saco-Lowell Shops, Boston, Mass., joined *America's Textile Reporter* as Assistant to the Publisher, E. Howard Bennett. Mr. Scott was formerly New York Editor for *Textile World Magazine*.

Gross average hourly earnings in cotton, silk and synthetic industries are about 11¢ lower in the South. The Bureau of Labor Statistics reported that the Southern workers received \$1.34 in March, 1956, an 8¢ rise over March, 1954. Corresponding figures in the Northern area were \$1.44 and \$1.48.

The Soviet Union and India were the largest purchasers of British textile machinery in the first half of this year.

Uruguay, one of the leading sheep raising nations of the world, stated that textiles has become its second ranking industry. There are now approximately 300 textile mills with an employed personnel of 25,000.

The new felt loom of Crompton & Knowles Corporation, Worcester, Mass., for the manufacture of woven felt for the paper industry is being well received in the trade. These great looms vary in size from 340 inches wide to a maximum of 650 inches. Price range is from \$40,000 to \$180,000.

Max F. Schmitt, President of the Wool Bureau, Inc., announced the greatest wool promotion ever launched. His plans reaching to the end of 1957 were based on the fact that "more segments of the industry than ever before are supporting the many-faceted wool program." Coordinated advertising, backed by retail promotions, are expected to reach 50 million American women.

The \$33 million Virginia-Carolina Chemical Company which produces Vicara, after a bitter three month fight for control, was taken over by a group led by Rupert T. Zickl. Mr. Zickl, already a director, was able to place six of his nominees on the board of the company, replacing President J. A. Howell and five directors favorable to him.

Machinery of the House of Byer, Franklin, N. H., was sold for about \$82,000.

Berkshire Hathaway Company purchased the holdings of the Howard-Arthur Manufacturing Company, a subsidiary of the Crescent Corporation, Fall River, Mass. Berkshire bought the raw cotton, stock in process and finished goods, but not the plant or the equipment of the mill.

E. M. Armfield and Dalton McMichael purchased the McLaurin Hosiery Mill, Asheboro, N. C., from Burlington Industries.

Lane Cotton Mills, a unit in the M. Lowenstein & Sons group, celebrated its one-hundredth year of production. The mill is located in New Orleans, La.

Carl I. Taber was named as the Du Pont Merchandising Representative in New York. He will work with chain stores and mail order houses in special dresswear merchandising. Formerly in the Textile Fiber Merchandising Division of Du Pont, for many years, he is also a past president of the American Association for Textile Technology, Inc.

Hugh Comer, president of Avondale Mills, in Ala., said that the advent of the man-made fibers was the "best influence cotton has had. The new fibers created competition and attracted keen intellects that might not otherwise have entered the cotton industry."

Consumers for many years have been warned against washing garment fabrics, and the presumably less harmful dry cleaning process was suggested. Now the dry cleaners complain that some garments which will wash well will not dry clean, especially cottons. Support of the textile industry has been asked by the National Institute of Drycleaning in reaching a solution of the problem. As stated succinctly by Irene Blunt of the National Federation of Textiles, "This is certainly a reverse-twist."

In April, 1955, Japan exported to the United States, a total of 22,489 dozen cotton shirts. In April, 1956, the total was 220,845 dozen, an increase of about 900%.

Mount Vernon Mills, Baltimore, Md., assumed the liabilities of the Newnan Cotton Mills, Newnan, Ga.

SEPTEMBER

A Canadian Textile Team which visited Japan recently gave the following highlights of their trip:

1. Textile manufacturing in Japan is streamlined for export.
2. Over-all world textile export volume continues to shrink.
3. Japanese mills have a staggering price advantage over mills in the United States and Canada, as well as in Europe.

4. American cotton entering Japan at "world prices" is subsidized in two ways by American taxpayers.

5. By 1960, the Japanese need for taking American cotton will be substantially reduced.

American sewing machine companies have realized a great boom in exporting machines to the Orient. Japan and Korea have imported almost twice as many during the first six months of this year as for a comparable period in 1955. Lebanon, Syria, Turkey, Egypt, Indonesia and Iraq, in that order, have considerably increased imports of machines.

Galey & Lord, division of Burlington Industries, Inc., has registered many of its new patterns for 1957 with the Japanese Color Design Center in Osaka, Japan, in an attempt to combat piracy of designs on Japanese cottons imported into this market. William G. Lord, president of Galey & Lord, said that "although there has been much criticism that Japanese textile mills are at fault for copying American designs, we believe that the blame is mainly due to the American buyer, whether he is an importer, wholesaler, converter, or garment manufacturer. It is the American buyer who always specifies the exact pattern and the color to the Japanese mill." The Japanese Agency was set up some time ago, according to the National Federation of Textiles, as a result of protests from British mills, and it is understood that clearance of the designs through the Center is necessary in obtaining an export license.

The entire textile industry mourned the death of Kenneth Lord at the age of eighty-one. Mr. Lord is well remembered by those who went through the struggle of trying to find a new name for "artificial silk" in the early 1920's. It was he who came up with the name RAYON.

Bergdorf-Goodman of New York completed a survey of 7,000 customers on shopping habits, "peeves," and "loves."

It was reported that lingerie of the drip 'n dry, crease-resistant type are preferred to the traditional fabrics by 94%; for sportswear and loungewear these types have many adherents, and as many as 30% like their dresses in the newer materials. One reservation should be heeded by all textile fabric distributors — that everything depends on how good the cut is, and the quality of the goods. When the synthetic is equally well styled, the synthetic wins, but this is rare.

It was reported in the press that by 1960, Russia expects to produce 330,000 tons of man-made fibers, against 66,000 tons in 1955. Her man-made fibers include *Capron* and *Anit* (which are thought to be nylon in the filament and the staple forms) and *Alorsan*, a dacron polyester type fiber. She is also manufacturing glass fiber.

Aetna Industrial Corporation acquired the well known Graton & Knight Company, Worcester, Mass.

The Gerli interest who control La France Industries of Philadelphia, Pa., acquired the plant of Cheney Brothers, South Manchester, Conn., from J. P. Stevens & Co., Inc.

Textron, Inc., announced the acquisition of The Federal Leather Company, Belleville, N. J. Federal was organized in 1919 but in 1923 entered the field of coated fabrics and is still a leader in this type of work.

Pickens Mill, Pickens, S. C., celebrated its fiftieth anniversary.

The Dobeckmun Corporation, Cleveland, completed its plant in that city and an increase of 30% in metallic yarns is anticipated in this latest addition. Built at a cost of \$1.75 million, excluding machinery, the plant has increased floor space by 105,000 feet. Metallizing of Mylar

polyester film will be done in the new quarters.

Dr. Walter J. Hamburger, Director and Treasurer of Fabric Research Laboratories, Dedham, Mass., was the 1956 recipient of the Olney Memorial Medal of the American Association of Textile Chemists and Colorists given for "Outstanding achievement in the field of textile chemistry."

The research ship, *Calypso*, was anchored in the deepest part of the Atlantic Ocean by a nylon rope more than 4½ miles long. The rope was less than one-half inch in diameter.

American Viscose Corporation announced its fine-denier high-strength rayon yarn, the first Avisco high-strength yarn to be offered in low denier per filament form.

Reeves Brothers acquired two plastic concerns, Vi-Plax Products Corporation of Beverly, N. J., and the Garrison Company, South Plainfield, N. J.

Textile workers in Italy average 30¢ an hour compared with \$1.53 an hour in the United States, stated T. B. Nilsen, president of the National Association of Wool Manufacturers. He expressed the view that "wage rates in Italy do not even begin to meet the minimum wages imposed by law in the United States."

William J. Bell, an executive of Celanese Corporation of America, and two home furnishings textile designers and decorators, John and Earline Brice, began their round-the-world tour to search for items that would inspire textile manufacturers in the United States, and to arouse interest in the home furnishings ideas of other countries.

Fortune magazine believes that by 1960 this country's consumers will be able to spend \$282 billion. This is \$40 billion more than the present rate. Present "real" cash income is \$5,400 and should reach \$6,000 in 1960.

Burlington Industries, Inc., announced a new wash-and-wear shirting fabric made of Taslan, the textured Dacron polyester fiber developed by E. I. du Pont de Nemours & Co., Inc.

Harold Blancke, president of Celanese Corporation of America, announced that the company will spend \$100 million in the next five years in their chemicals and plastics divisions. The textile division of the company will be augmented to take care of widening markets.

Chemstrand Corporation announced to the trade the *Chemnyle* process for dyeing nylon filament.

Geigy Chemical Corporation moved its headquarters from New York City to Saw Mill River Road, Ardsley, N. Y. This is a subsidiary of the Swiss chemical firm, J. R. Geigy, S.A., which will celebrate its two-hundredth anniversary in 1958.

Dr. Camille E. Dreyfus, one of the founders of the Celanese Corporation of America, died in New York City at the age of 78. One of the most respected men in the great textile industry, Camille Dreyfus, with his no less notable brother, Henri, began basic research in cellulosic chemistry prior to the World War I, and their work culminated in three great enterprises — British Celanese, Ltd., Canadian Celanese, Ltd., and the American company, founded in 1918.

On the 28th day of this month President Eisenhower issued an order which set quotas on woolen and worsted fabrics imported to this country. Continuance of the usual 25% duty was maintained, plus a 45% assessment on goods which were received above the particular quota figures for the various imports of materials. This action climaxed a three-year effort by domestic woolen manufacturers to restrict import competition. The decision was based on a recommendation by the Interdepartmental Committee on Trade Agreements.

OCTOBER

The White Frost Chemical Company reported that pile fabric coats made of dynel and orlon have created a \$10 million increase in the dry cleaning business. White Frost Chemical Company makes the chemical for cleaning the coats.

The Association of Cotton Textile Merchants of New York City reported that 3% of the mills in the United States make gingham, which accounts for only 2% of total cotton fabric production. But 35% of all Japanese exports of cotton piece goods to this country in 1955 were gingham, as compared to 64% in the first seven months of 1956.

Draper Corporation, one of the two major loom works in the United States, purchased all capital stock of the Titan Chain Saws, Inc., but will sell the saw part of the business to others and keep the patents and licenses which relate to the chain.

F. C. Huyck & Sons, Rensselaer, New York, bought the Waldorf Instrument Company, Huntington Station, Long Island, N. Y.

The National Council of Industrial Textiles, Inc., was formed in New York City with M. J. Lovell as the Director of the Council.

The Narrow Fabrics Institute, Inc., was formed with John Pfeffer, Assistant General Manager, Buffalo Weaving and Belting Company, as Chairman of the Board. President of the new organization is Russell J. Neff, Phoenix Trimming Company.

James Lee and Sons Company announced a newly-formed subsidiary, Fontana Mills, Robbinsville, N. C. Wilton-Velvet carpeting will be manufactured in the new plant, in addition to that woven at the company's modern plant in Glasgow, Va.

The 1957 support price for wool in the United States is the same as for 1955 and 1956 — 62¢ a pound. Present wool production is 231 million pounds. Under the wool support plan growers sell their wool in the open market for whatever it will bring in price. Direct government payments make up the difference between the market price and the support level.

A 10¢ per hour wage rise was announced by many of the major textile plants in the South. The wage level for cotton and rayon workers in the area is now \$1.35 per hour.

The Horvath Interests purchased the 99-year old Talbot Mills, Billerica, Mass. Ernest V. Horvath and his associates acquired control of Massachusetts Mohair Plush Company, Lowell, Mass., some time ago and it is this company which acquired Talbot.

American Felt Company announced a new type Dynel felt for more efficient plate and frame filtration of aniline dyestuffs and pigments. The new product is of Windsor construction — the fiber combined with a thermo-plastic binder plastic. High density structure is capable of retaining extremely fine particles in size without plugging.

Du Pont announced the Savagjaph Process, used for cellulosic fibers, which employs a new line of vat dyes for printing textiles, Vantasol Vat Colors.

Eighteen million pounds of mohair were produced in the United States, now the leading producer of this staple. Up to this year Turkey was the leading producer.

The Federal Trade Commission decreed that foreign terms such as *Fiocco* or *Fiberene* cannot be used for the term *rayon* without identifying these terms with rayon itself. The Commission has been disturbed by the fact that blends of wool and rayon which are marketed with special fancier designations, and imported from abroad, do not clearly identify the rayon content to the consumer.

The National Federation of Textiles reported that with higher textile prices featured in the daily press, it should be noted that in August, 1956, the textile price index was 94.8 compared with the general wholesale index of 114.6. In January, 1955, the textile index was 95.2 while the general index was 110.1. Thus, while the textile prices had dropped in the 19 months, the general wholesale prices had risen considerably.

Hartford Rayon Company, an affiliate of Bigelow-Sanford Carpet Company, Inc., announced a new process which enables manufacturers of solution-dyed rayon carpets to style their products in an almost unlimited selection of colors. The new process, Kolorbon, both produces more colors and stains the colorfastness and color uniformity inherent in solution dyeing.

Heberlein Patent Corporation, holders of the Helanca patent on stretch yarn, differentiated between a skin-tight sweater and a stretch sweater. When made of Helanca yarn the product will not stretch quite as much as the yarn used in the manufacture of stretch socks. Thus, the skin-tight sweater will not be a stretch sweater when made of Helanca.

Sweden's first man-made fiber, Tacryl, announced by Superfostat Fabriks Aktiebolag, a chemical producer in Stockholm. An acrylic fiber, it is said to be warmer than wool, has good creasability, and is free from pilling tendencies. It is especially suitable for heavy hosiery, knitwear and underwear and is supposed to be ideal in 50-50% blends with wool or rayon.

A. Hollander & Son, Inc., Newark, New Jersey, acquired for cash the assets of the Brook Chemical Company and the assets of several other affiliated concerns. The new set-up will be known as the Brook Division of A. Hollander & Son, Inc.

Joseph L. Dubow, executive director of the Merchants Ladies Garment Association, stated that 30 million coats and suits were sold in the women's wear trade in 1949, but that there has been a falling off in production since that time; so that in 1955 the total amounted to 25 million garments.

The following figures were released in this country on Australia and its progress at the present time:

1. There are 130 million sheep in Australia which produce two-thirds of the world's fine merino wool and 28% of the wool of the world.
2. Annual clippage of grease wool amounted to 1.3 billion pounds with average fleece weight at ten pounds.
3. Wool brought \$800 million in 1955, not quite one-half of what Australia received from the sale of her exports.
4. Average price of the wool was 57¢ per pound.

Stockholders of Clarence Whitman & Sons approved change in the name of company to Prince Gardner, a name closely associated with Whitman for over a quarter of a century. The name Prince Gardner has been advertised nationally for the past ten years at a cost of more than \$4 million.

NOVEMBER

The Wool Bureau, Inc., reported that the United States is the major importer of wool fabrics. Last year the United Kingdom supplied 63% of our imports; Italy, 10.5%; Japan, 9.3%; France, 6.1%, and the Netherlands, 2.3%.

Weekly factory earnings in the United States rose by sixty-one cents over the September record according to the Department of Labor. The weekly rate is now \$82.01 and hourly pay is \$2.02. The weekly increase for textile workers was more than \$1 from September to October.

Botany Mills, Inc., acquired Jos. H. Meyer Bros., and associated companies, the manufacturers and distributors of Richelieu Pearls, for about \$4 million dollars. Sales approximate \$5 million annually. The five other units in the Botany family are Botany Cottons, Inc. (formerly the Gurney group of six cotton mills); Rolley, Inc., manufacturers of Sea and Ski Sun-tan lotions; Baltimore Luggage Company and Glenoit Mills, Inc., producers of fur-like pile fabrics; Markson Brothers, a chain of men's retail low-overhead, open-rack clothing stores, and some jewelry stores.

Celanese Corporation of America announced its new acetate staple fiber, Celacel, a fiber said to provide a 52% increase in loft over regular acetate. This resilient fiber will be used in mattress felts and for comforter, pillow and sleeping-bag filler.

The Rhode Island Development Council reported that the state had a larger share of New England's textile employment in 1955 than in 1950, and that Providence County is still one of the two largest counties in this respect in the nation.

Italian exports of silk fabrics for 1956 were valued at \$8 million.

Alabama announced that there are 48,000 textile workers in the state, a new high.

World jute production for 1956 amounted to 4,651 million pounds, according to the Department of Agriculture, a new high for the fiber. Pakistan and India produce 97% of the world total.

Edmon G. Luke succeeded Robert L. Huffines as president of Textron, Inc. Mr. Huffines will continue as a director of the company in which he served as president from March, 1953, to the present time. He was president of Amerotron from its inception in September, 1954, prior to the merger of American Woolen Company, Robbins Mills, Inc., and Textron Incorporated. Before becoming associated with Textron, Mr. Huffines was president of Burlington Mills Corporation, New York City. Mr. Luke was Division Manager of Bates Manufacturing Company and later became President of Fox-Wells-Luke Company. Mr. Luke joined Textron in April, 1953.

Of the woolen and worsted spindles in the United States, 48% are in the New England states; the South now has 23%; the Middle Atlantic states have 19%; the North Central states have 7% and the Far West 3%. Massachusetts has more spindles than any other state, with Rhode Island second, North Carolina third, Pennsylvania fourth, and Georgia fifth.

Burlington Industries, Inc., disposed of its dress and blouse divisions which included those of the Burlington Mills unit and the corresponding divisions of National Mallinson Fabrics, and Hess, Goldsmith & Co., Inc.; the latter two units manufactured apparel fabrics. At the same time the company acquired a controlling interest in Klopman Mills, Inc., which makes greige goods in its Southern plants.

Some 265 textile plants have closed in England in the last three and a half years and the size of the industry there is back to about where it was almost a century ago. At present about 50% of the spindles are of the ring type and the number of automatic looms totals about 58,000. The present potential size of the industry there is almost 30 million spindles, 2,660,000 twister frame spindles, and 316,540 looms of all types.

DECEMBER

The Diversification Institute reported that the return on net worth in textiles since 1925 averaged 7.1% after taxes. This figure compared with 10.3% for all manufacturing.

American Viscose Corporation announced its new rayon carpet fiber, Super-L, the first in series that will be developed for the carpet trade. The product has been tailored for use in carpets with a loop construction, where its bulking properties contribute improved texture and appearance.

W. Ray Bell, president of the Association of Cotton Textile Merchants, revealed some interesting figures with regard to cotton spindleage in the United States. These follow:

Liquidated 1945-1955	1,709,000 spindles.
Liquidated January to September 30, 1956	531,000 spindles.
Total liquidation for period	2,240,000 spindles.
Spindles in place September 30, 1956	21,688,000 spindles.
Cotton spindles in place September 30, 1956	18,780,000 spindles.
Other spindles in place September 30, 1956	1,528,000 spindles.
Idle spindles as of September 30, 1956	1,380,000 spindles.
Estimated average for 1955	19,126,000 spindles.

The last figure is but little more than half of the spindles reported in place in 1926.

John M. Reeves, chairman of Reeves Brothers, Inc., New York City, became the recipient of the New York Board of Trade's Textile Section annual award in recognition of his "Character, achievements and record of outstanding contributions." One of the great leaders in the industry, Mr. Reeves completed his fortieth year in the field of textiles.

The Champlain Mills, Inc., for many years one of the old American Woolen Company plants, closed down permanently.

Clare W. Bendigo was named Technical Director of the Fibers Division of American Cyanamid Company, producer of Creslan.

Cotton diseases cost the American grower more than 1½ million bales of cotton in 1955. The Cotton Disease Council announced that more than 11% of the crop was lost with a value of about \$275 million. And this figure does not take into account the value of the seed or the loss which resulted from damage to lint quality.

George O. Linberg, vice-president of Synthron, Inc., Ashton, R. I., was elected the fourteenth president of the American Association of Textile Chemists and Colorists. He succeeded R. W. Jacoby, Ciba Co., Inc., New York City.

The United States Department of Agriculture announced that, according to a survey, women prefer wool to any other fabric for fall and winter skirts, suits, and sweaters despite the fact that man-made and synthetic fibers are increasing considerably in favor with the consuming public. It should be noted, however, that Orlon sweaters had a larger volume than woolen sweaters, with wool leading in the other two categories and having the largest consumption in the overall picture.

Consolidated Textile Company ended its long career in the textile field with the final disposal of its remaining textile plants. The company will be known hereafter as Windsor Industries. Consolidated owns about 53% of the stock of Bates Manufacturing Company which took over the Lynchburg plant of Consolidated. Lester Martin is president of both companies.

E. I. du Pont de Nemours & Co., Inc., announced its new plastic material, *Delrin* acetate resin, which is said to possess an unusual combination of mechanical properties—high tensile strength, toughness, high melting temperature, fatigue life, dimensional stability, solvent resistance, resistance to deformation.

World stocks of cotton on hand July 31, 1956, were estimated at 24.1 million bales, the highest level since 1946.

Carpet yardage for this year amounted to 119 million square yards, an increase of 12 million square yards compared with 1955.

Industry used 1,435,000 tons of rubber this year with 60% of the total synthetic rubber and 40% natural rubber. This shows a steady rise since 1940, when 652,000 tons were consumed.

For the first time in textile history, the man-made fibers, excluding acetate and rayon, surpassed wool in fiber consumption.

Burlington Industries, Inc., ended the year with 101 plants located in 13 states and four foreign countries, and with 49,000 men and women employed by the company.

Amerotron Corporation closed its wool buying office in Boston, Mass., following the closing of the corporation's woolen mills in New England.

Financier Edward Krock purchased three mills from Textron, Inc.; the two Anderson Mills in Skowhegan, Me., and Tifton Mills, Tifton, Ga.

According to William D. Hartman, vice president of Wellington Sears Company, in charge of its Martex Division, sales of the consumer towel industry amounted to about \$250 million, a 10% increase over 1955. Terry toweling had much to do with the increase because of styling and coloring. Mr. Hartman stated that department stores alone are now selling toweling at the rate of about \$85 million annually.

H. J. Megargel, president of Scranton Lace Company, the country's largest producer, stated that lace for apparel and home furnishings showed a substantial increase over 1955. Lace table covers, for example, had total sales amounting to \$12 million.

Twenty-two million men's suits were processed this year, an increase of 3% over 1955. Shirt cuttings totaled 22,500,000 dozen, one-half million over 1955. About 1.1 million dozen shirts came in from Japan to swell the total. Women's coat manufacturers reported an increase of 10% over 1955 for a total of 27,600,000 garments. Women's suitings totaled 13,800,000 garments, a loss of about 10% over 1955. Blouse production showed a loss of about 15% over 1955, a total of 12.5 million dozen being produced. The loss may be attributed to the imports of blouses from Japan.

Sidney S. Korzenik, executive director and counsel for the National Knitted Outerwear Association, declared that swimsuits in 1956 reached a new peak, and that there is reason to believe that the total for knitted garments was \$700 million. Men's sweaters were up about 7% and those of women's sweaters showed a rise of about 15%.

Cotton textile production for this year totalled about 10.1 billion linear yards, approximately the same as for 1955. Man-made fibers showed a net loss of about 12% compared with last year, bringing the total for 1956 to about 2.25 billion yards.

Wool prices rose about 50% in 1956. Increased production reduced stocks and caused prices to harden. Improved standards of living in Europe also contributed to the rise of wool prices. Inroads by the man-made fibers on wool fibers in the United States diminished somewhat. Wool consumption here was about 291,200,000 pounds.

DICTIONARY

OF TERMS USED IN

Laundering

AND

Dry Cleaning

TEXTILES



ABSORPTION:

Taking in, like a sponge taking in water or a blotter taking in ink.

ACID:

A chemical substance which always contains hydrogen in its composition and reacts with alkali to form a salt. Commonly called "sour."

ACTIVE ALKALI:

One that can be used as a detergent. Both active and inactive alkali may be present in the same solution.

ADSORPTION:

A form of adhesion by chemical combination of surface molecules of two bodies in contact; dirt sticking to soap.

ADULTERATION:

Addition of, or dilution with, foreign substances which usually have less value than the original substance.

AFFINITY:

Attraction between two simple substances which enables them to form a chemical compound.

AGITATE:

To disturb, stir or mix.

AGGLOMERATE:

Coagulating or bunching of fine particles into larger particles.

ALBUMIN:

One of a group of complex organic substances known as proteins, which largely make-up the non-fatty portions of flesh. It is found in all body excretions such as perspiration, and is set or coagulated and rendered insoluble in hot water.

ALKALI:

A chemical substance which combines with an acid and neutralizes it, forming a salt.

ALKALINE DETERGENT:

A water-soluble product which has an alkaline reaction and detergent qualities, but does not contain soap.

ALKYL ARYL SODIUM SULPHONATE:

A true sulphonate of a long-chain organic compound.

See Sulphated Fatty Alcohol.

ALUMINA:

Aluminum Oxide.

AMMONIUM:

A member of the alkali group. It is really a

gas, though it is marketed as a liquefied gas for certain purposes, and is usually known in its water solution. "Strong ammonia" contains about 29% of "ammonium gas." This weak alkali has a pungent, stifling odor.

AMMONIUM SILICO FLUORIDE:

A crystalline, soluble, acid-reacting salt of high neutralizing power, sometimes used as a laundry sour. It reacts with neutral sodium salts, such as sodium chloride, to form the slightly soluble sodium silico fluoride.

ANALYSIS:

Determination of chemical composition.

ANHYDROUS SOAP:

Pure soap that is free from water and all other concomitants.

ANILINE DYE:

A dye prepared as a derivative from coal tar products of which aniline is a prominent member.

ANTICHLOR:

A chemical substance which will decompose or destroy chlorine bleach. Sours will also do this, but a reducing agent such as bisulphite or oxalic acid imparts a directly opposite

chemical or neutralizing action.

AVAILABLE:

In the chemical sense, reactive. For example, available chlorine or available alkali means these materials are present in an uncombined form so that they will be free to combine chemically.

BALANCE:

The property possessed by the optimum or most efficient blend or combination. Much used to describe detergents.

BARYTA:

Barium oxide. In its chemically pure form it is taken as the textile standard of whiteness, a 100% white.

BASE, CHEMICAL:

A substance capable of combining with an acid to form a product containing part acid and part base known as a salt.

BICARBONATE:

A chemical substance having two equivalents of carbonic acid to one equivalent of base. It is decomposed by heat to form a normal carbonate.

See Soda, Modified; Hardness, Temporary.

BLACK POINTS:

A dark discoloration at the points of collars. Originates through building up of inert colored matter at the point within the plies of the collar.

BLEACH:

A substance which whitens. Common bleaches include chlorine, peroxides, and reducing agents such as sulphites and oxalic acid.

BLEACHING IN CLEAR:

A rinse operation, usually the first rinse in a washing formula where a bleach is applied.

BLEACHING INTENSITY:

The degree of oxidation brought about through bleach.

BLEACH SUDS:

A suds operation, usually the last suds in a washing formula, where bleach is applied. Bleaching in the last suds bath is done to save time.

BLEED:

Spreading of loosened or dissolved color into another section of a material.

BLUE:

A color blend of selected dyestuffs used to neutralize or mask an undesirable yellow tint of some fabrics.

BORAX:

Sodium tetraborate; a weak alkali, not very soluble.

BREAK, BREAKDOWN:

The preliminary process or starting point of a formula, designed to wet down and to loosen and remove as much of the top or surface soiling as possible. It is often replaced by the first suds in modern formulae.

BREAK COMPOUND:

Any detergent used in the initial operation in power laundering.

BUFFER:

In the chemical sense, it is a substance which tends to maintain a constant pH value in the face of concentration changes brought about by dilution or neutralization.

BUILDING:

The use of an alkali to raise the detergent efficiency of a soap solution. An ordinary soap solution does not possess all the necessary properties of an ideal cleanser, and it

is not "hardy" enough to stand the temperatures and mechanical action in washing. It is destroyed quickly by water hardness.

To reinforce soap, alkali—in one form or another, and in varying proportion—is used with the soap. Consideration must be given to the effect of the alkali selected upon the fiber, color and rinsability, as well as detergent efficiency. It has been demonstrated, both scientifically and in practice, that the combination of soap with efficient detergents can give the closest approach to ideal conditions.

BUILT SOAP:

A mixture of soap and one or more alkaline detergents, containing not less than 50% of anhydrous soap.

CALCIUM:

The metal present in chalk and other compounds of lime. Calcium is used as an alkali base for bleach, commonly called a lime bleach. Calcium or lime salts are one of the commonest forms of water hardness.

CAPILLARITY:

The action of movement of a liquid into very minute pores, tubes or channels. The absorbency of textile fibers and fabrics is an example, and the importance of clean pores and freedom from clogging dirt or soil, is obvious.

CAUSTIC:

The hydroxide type of alkali. Common form is caustic soda or lye. When used as a builder, this alkali is destructive to cotton and will discolor the goods. Rinses with difficulty. Caustic is much used in kier boiling to digest and destroy cottonseed motes, shives, etc.

CHARGE, ELECTRICAL:

Applied to detergency, it represents the electrical characteristics of the complex comprising the goods being washed, the detergents and dirt.

CHLORATE:

A salt composed of chloric acid and a base. Chlorates give up oxygen when treated with a strong acid, but they have no real commercial value in bleaching procedures.

CHLORIDE:

A chemical compound of chlorine with some other substance, such as potassium or sodium. Ordinary salt is sodium chloride.

CHLORINE:

An elemental gas known chemically as a halogen; it plays an important part in bleaching operations and compositions.

CHLORINE, AVAILABLE:

A positively misleading term commonly used to evaluate the oxidizing power of hypochlorite bleach. The chlorine-equivalent of the oxygen that is available for oxidation or bleaching.

COLLOID:

A gelatinous substance which is made up of finely divided and dispersed ultramicroscopic particles, which remain suspended in a fluid without having any tendency to settle.

COLORIMETER:

An optical instrument for measuring color intensity. It makes use of a system of prisms and lenses which places a lighted field of reflected color from the sample, side by side with one from a known standard of the same shade. In the laundry trade it is much used to evaluate and standardize blue.

COMPATIBLE:

Capable of being used in conjunction with other materials without loss of valuable properties.

CONCENTRATION:

The strength of a particular solution. It can be reported in terms of percentage, grains per gallon, etc.

CONTROL, ALKALI:

A physical influence can be exerted upon the active alkali in solution by certain colloidal elements whereby fiber and color damages can be minimized. Used in soap and detergents.

CRYSTALLINE:

A compound which takes the form of crystals. Non-crystalline matter is called amorphous.

C.T.U.:

Chemical tendering unit—originated by The Cowles Detergent Company, Cleveland, Ohio—which expresses the degree of chemical attack in the fluidity method for determination of the degradation of a fabric. The method is based upon the rates of flow of solutions of cellulosic fabrics in cuprammonium solvent as determined by the viscometer.

DAMAGE:

1. Chemical damage is that done to fabric originating through contact with some corrosive chemical.

2. Mechanical damage is fabric damage due to some mechanical cause such as tear, cut, hole, abrasion, etc.

3. Pinhole damage is used to describe minute, scattered holes or perforations in fabric. It may be from either chemical or mechanical damage such as from lime bleach, sludge particles, acid spattering, heavy threads, knots wearing off, poor twisting, etc.

DEFLOCCULATION:

Scattering or dispersion of a substance in another medium. For example, breaking by scattering and emulsifying dirt into a finely divided condition.

DELETERIOUS:

A destructive action. The word is used in describing the action of harsh alkalies upon textile fibers.

DEPOSIT:

A collection of insoluble or foreign matter in general.

DETERGENCY, SEQUENCE:

A detergent scheme which involves several stages, all occurring in orderly sequence, in one bath. Used, for example, in the formulation of built soaps.

DETERGENT:

Any material that is an aid to cleaning.

DETERGENT CLASSIFICATION:

In accordance with demand they are:

1. Linen Supply; very heavily soiled white work.

2. Heavily soiled white work; fast-color fabrics and garments.

3. Lightly soiled white work; all degrees of soiled fugitives.

DETERGENT INDEX:

A measure used to determine the efficiency of a detergent.

DETERGENT PRESSURE:

Total amount of alkali present, to which must be added colloid effectiveness when dealing with a colloidal detergent.

DETERGENT SOAP POWDER:

A mixture of soap and one or more alkaline detergents, and containing 25% to 50% of anhydrous soap.

DETERGENT, SOAPY ALKALINE:

A mixture of soap and one or more alkaline detergents, and containing 2% to 15% anhydrous soap.

DIFFUSER:

An agent which spreads or penetrates rapidly throughout a solution. It is important in detergency and blue applications.

DILUTE:

The act of weakening a solution by the addition of more water, etc., to reduce the concentration of dissolved matter.

DISPERSE:

To scatter finely divided particles in such a way as to make them invisible to the naked eye.

DRAVES TEST:

A scientific test for evaluating the efficiency of wetting out and penetrating agents.

DYNES PER CENTIMETER:

A metric expression for the measurement of small forces, used in the same manner as "foot-pounds," etc.

ELECTRODE:

A conducting body through which the electric current enters or leaves a solution. Glass or hydrogen electrodes are used in electro-metric pH determination.

ELECTROLYSIS:

A decomposition promoted by the passage of electric current.

ELECTROLYTE:

A solution which will conduct electric current easily.

EMULSION:

A stable suspension of chemically inert material in a solution. Emulsions are produced by physical forces of colloidal origin.

END DOOR WASHER:

A laundry washwheel with eccentrically mounted inner cylinder which provides visibility of the goods and the dip throughout the washing and rinsing process.

EVAPORATE:

To change from a liquid to a gaseous state by heat. For example, the evaporation of turpentine, pine oil, etc., from certain detergents on the market.

EXTRACTOR:

A machine used to remove water from yarn or fabrics by centrifugal force.

FABRIC PORES:

Extremely small capillary openings in the fabric that contract and expand with temperature changes, and become clogged with dirt. Absorbency depends upon open capillaries or pores.

FABRICS SOFTENER:

Any material or materials used to impart a soft, full hand, handle or feel to textile fabrics.

FATTY ACID:

The acid component of a glyceride or, more broadly speaking, one of a series beginning with formic acid and including acetic acid and the soap acids. It is only the higher fatty acids such as oleic and stearic acids which produce colloidal soaps when combined with alkali.

FILLER:

A material added to a soap or other detergent which does not improve its effectiveness under the conditions of use.

FILM:

A thin coating, or layer. A component factor in emulsification and adsorption.

FILTER:

To separate solid insoluble matter from a liquid by the use of a compact mass of fibrous materials which will retain the solid matter and allow the liquid to pass through.

FLAT-WORK IRONER ROLLING:

The rolling under of the edges of flat-work when it is passed through a chest-type ironer. This trouble is usually indicative of excessive souring, but it can also be caused by many other agents, both chemical and mechanical, which tend to develop friction.

FLOCCULATION:

Coagulation or coalescence. It occurs when an emulsion breaks and allows the dirt to settle back into the goods.

FLOCCULENT:

Adjective to describe bulky, cloud-like precipitate.

FLUSH:

A short rinse, without supplies.

FORMULA:

The complete schedule of the applications of detergents and other supplies in finishing, laundering, etc.

FREE ALKALI:

Alkali which is chemically uncombined; caustic soda or caustic potash which has not been neutralized. It is a destructive form of residue.

FREE RUN:

A short period of running a loaded wheel without water or supplies after a break or a suds operation. Sometimes used on heavily soiled laundry work to speed up the removal of emulsified dirt.

FUGITIVE:

Refers to colors which fade or which tend to bleed or run during a washing process.

FUSED FABRIC:

A resilient two-layer collar or cuff fabric bonded together by an intervening solid film of cellulose binder.

GERMICIDE:

A chemical agent that will kill bacteria.

GLOBULE:

A small liquid drop.

GLOBULIN:

A protein stain former that is insoluble in water.

GLYCERIDE:

A chemical substance or fat which is a combination of glycerine and fatty acid.

GO-BACK:

An improperly laundered piece sent back for rewashing.

GRAVITY:

The relative weight of a certain volume of a liquid as compared with an equal volume of water.

HAEMOGLOBIN:

Blood pigment containing 0.4% iron. It is a common source of staining.

HARDNESS, PERMANENT:

Water hardness derived from chlorides and sulphates of magnesium and calcium. Unchanged by heat.

HARDNESS, TEMPORARY:

Bicarbonates of lime and magnesium, so named because they are unstable and under the influence of heat are changed to carbonates and precipitated.

HIGH LIGHT:

A shiny or lustrous area observed on the surface of a starched fabric.

HYDROCELLULOSE:

A structureless derivative of cellulose fiber produced when the latter is acted upon by a destructive sour or acid.

HYDROLYSIS:

A chemical reaction through which a product is resolved into simpler substances in the presence of water.

HYDROSULPHITE:

A reducing bleach or stripper liberating sulphur dioxide (SO_2) in solution. It is effective on some types of stains and used for stripping certain dyes.

HYDROXIDE:

A strong base of an alkali metal. General composition — NaOH (Sodium Hydroxide), KOH (Potassium Hydroxide), etc.

HYDROXYL:

A chemical term for the OH or active ion of a hydroxide.

HYMOLAL SALT:

A term used to designate the sulphated fatty alcohols which are derived from the higher chain alcohols and possess soap properties.

HYPOCHLORITE OF SODA:

A solution of a chemical derived from hypochlorous acid and a sodium base, commonly known as soda bleach, and prepared in various ways.

IMPERVIOUS:

Repellent or non-absorbent toward a certain material.

INDICATOR:

A chemical which shows by a change in color the progress or termination of a certain reaction. Also, a physical phenomenon such as a suds may be termed an indicator, since it shows the presence of an excess of soap in the solution.

INERT:

Without chemical activity.

INHIBITOR:

An agent which checks or prevents a chemical or physical change.

INORGANIC:

Chemical substances obtained largely from mineral sources and which, generally speaking, do not contain carbon. The carbonates are inorganic and are exceptions.

INTERFACIAL TENSION:

The surface tension which exists between a solution and some other substance, such as a dirt particle in the solution. A low interfacial tension is necessary for emulsion stability.

IONIZE:

To split up into ions in solution. Caustic soda (NaOH), for example, ionizes to Na and OH when dissolved in water. Na and OH are the ions produced.

JAVELLE WATER:

Sodium Hypochlorite.

KICK-OFF:

To empty a washwheel of liquid after an operation.

KIER:

A mechanical device or container used to boil out goods in order to remove natural impurities.

LECITHIN:

A protein material derived from various cereal and other vegetable by-products.

LIME, CHLORIDE OF:

Ordinary calcium hypochlorite bleach.

LIME SOAP:

An insoluble soap produced when lime replaces the soda in a soap composition. A very troublesome form of by-product in detergent processes.

LYE:

A caustic soda or caustic potash solution. This term is also used in connection with solid caustic soda sold in cans.

MECHANICAL ACTION:

The combined flexing, abrasive, and compressive effect produced by a running washwheel.

MILDEW:

Generally speaking, a minute parasitic fungus or mold caused by dampness, found on foodstuffs, textiles and garments.

NEUTRAL:

Neither acid nor alkaline.

NEUTRALIZE:

To change from an acid or alkaline condition to a neutral condition.

OIL:

A vegetable or animal oil is a liquid fat or glyceride. A mineral oil is a hydrocarbon material that contains no glyceride and it is not saponifiable; it is only emulsifiable.

OLEIC ACID:

An unsaturated fatty acid obtained from vegetable oils and fats. It is the basis of low titre soaps.

OLEIN:

The solid precipitate which settles out of vegetable and animal oils upon cooling. The term is applied to Aleic Acid or Red Oil.

ORGANIC:

A broad term applied to a class of substances generally obtained from living organisms, or any substances which consist largely of hydrogen, oxygen and carbon. The other class is the mineral or inorganic group.

OVERLOAD:

A load in excess of the maximum rated capacity of a washwheel or similar device for the most efficient action by the liquid.

OXALATE:

A chemical salt formed by chemical reaction of oxalic acid and some suitable base. Sodium oxalate is a by-product of souring in washing processes.

OXALIC ACID:

A solid, crystalline, organic acid which has good iron solvent properties. It is a good reducing agent or bleach neutralizer, but is a hard rinser and destructive to textile goods if allowed to remain in the fibers, even in traces.

OXIDIZE:

To add oxygen to any material by chemical combination. Chlorine bleaching is an oxidizing action.

OXYCELLULOSE:

A structureless cellulose derivative obtained when cellulose is treated with strong oxidizing agents, such as chlorine bleach or harsh alkalies. It is soluble in an alkaline solution

and turns yellow in the presence of alkali. Yellow goods are often caused by oxycellulose discoloration.

OZONE:

A saturated oxygen molecule of composition O_3 . It is a gas of blue color with a pungent odor something like chlorine. It breaks down easily into the ordinary oxygen molecule O_2 and one atom of oxygen, O . The odor of ozone may frequently be observed after an electrical storm.

PALMITIC:

A higher saturated fatty acid rather similar to stearic acid. It is solid and is always found in admixture with stearic acid in the higher titre soaps.

PEARL ASH:

Potassium carbonate, a very hygroscopic and rather destructive material. It is the potassium equivalent of soda ash, which is sodium carbonate.

PENETRATE:

From the detergent point of view, it means to completely wet-out fiber, displacing protecting air pockets, etc.

PEPTIZING:

The breaking down of large aggregates of solid soil and suspending them firmly to prevent redispersion. This action is highly developed in some detergents through design of the colloidal phase.

PERBORATE:

A higher oxidized borate which is capable of splitting off oxygen and forming hydrogen peroxide when dissolved in water. Used occasionally for bleaching wool, silk, etc., but its use is limited by expense.

PERMANGANATE:

There are several permanganates, but the commonest is potassium permanganate, a strong oxidizing agent. Much used in stain removal.

PEROXIDE:

A chemical substance which will evolve atomic oxygen for bleaching. Hydrogen peroxide is used commonly for stain removal and small bleaching jobs. Sodium peroxide is used in industrial bleaching.

PERSPIRATION:

A body excretion which contains salt, albumin, fatty acid, and which may be either acidic or alkaline, depending upon the individual. Its composition, strange to relate, is not accurately known.

PHASE:

Technical term used to describe certain parts of complex mixtures, etc. In the ordinary emulsion, oil is the dispersed phase and the detergent solution is the dispersing phase. Smoke in the atmosphere is the dispersed phase with the atmosphere the dispersing phase.

PHOTOMETER:

An optical instrument for measuring the light reflectancy of surfaces. Used in whiteness, soil removal and color fading determinations and for laboratory checks on formulae.

PINE OIL:

A steam distillation by-product obtained in the manufacture of turpentine and resin from pine stumps.

PONY WASHER:

Any sub-standard size washwheel.

POTASH:

Common term for potassium and potassium products.

PRECIPITATE:

A solid substance separated or thrown down in a liquid. For example, precipitation of lime by soda ash in making bleach.

PRE-FLUSH:

A high water rinse without supplies, preceding the break.

PULL A LOAD:

To remove a load from a washwheel or similar device after kicking off or emptying the kler, vessel or vat.

RED OIL:

Oleic acid.

REDEPOSITION:

Tendency of finely divided soil already removed and suspended to go back on the goods and to lower the whiteness retention. Certain detergents and washing formulae operate to minimize this tendency.

REDUCE:

To take oxygen away from a certain material.

REPEL:

To offer resistance toward making contact. A considerable difference in the surface tension, for example, as between oil and water will cause materials to repel each other.

REPRESS:

To check by restraint as checking the decomposition or hydrolysis of soap by proper building.

REVERSER:

As applied to stain setting and coagulation, it implies checking of incipient coagulation; reversing it and dissolving the soiling substance.

RINSE:

To remove by successive additions of fresh water the accumulations of detergent and dirt emulsions and other materials which are added to or formed in the washwheel. Rinsing is important in the production of good quality work and prevention of fiber damage.

SATURATED:

A solution which holds its capacity of a given substance. A slight over-saturation (super saturation) will result in some of the material settling or crystallizing out of solution.

SEMI-COLLOID:

A particle which has only partial colloidal characteristics.

SHAKEOUT:

Straightening out laundered goods prior to ironing.

SHARP SOAP:

One that contains free alkali.

SHELL-LESS WASHER:

A laundry washwheel made without an inner cylinder, and built on the principle of timed introduction and withdrawal of the detergent solutions and rinses.

SHRINKAGE:

The contraction and increase of density of textile fibers and yarns causing a change in shape and size of textile fabrics. Moisture, mechanical and chemical actions are the main causes of shrinkage in laundering.

SILICATE OF SODA:

Commonly known as "Waterglass." A water solution high in silica sodium silicate, low in active alkali.

SIZING:

Addition of starch or starch with other materials to produce an artificial appearance on the finished material.

SLIPPAGE:

A form of textile damage which results when one set of yarns slips over the opposite set of threads. Natural smooth fibers, yarns that have little twist, weave floats, and wear are the most common causes of slippage.

SNAP:

Lustrous, smooth fiber, light-reflecting, and possessing unimpaired whiteness.

SOAP:

Ordinary soap is the alkali salt of a fatty acid. The alkali used may be either sodium or potassium, and the soap may be made by saponifying a fat or oil, or neutralizing the fatty acids obtained from fats or oils. Alkaline earth metals such as calcium, barium, and magnesium form insoluble soaps used in some industries as waterproofing agents for fabrics.

SOAP CONTENT:

The quantity of anhydrous soap present.

SOAP POWDER:

A mixture of soap and one or more alkaline detergents, and containing 15% to 25% of anhydrous soap.

SOAP, SOFT:

It is a potash base, but the term also implies a soap paste which contains ordinary soda soap and considerable water.

SOAP SPECKS:

Either lime soap deposits or the greasy portion of soap produced by decomposition from heat or sour, etc. Very difficult to remove from textile materials.

SOAP, STOCK:

A solution or build prepared for use in a washwheel. It is of definite strength and produces a definite concentration when diluted in the wheel. Also called Stock Solution.

SOAP, STRAIGHT:

Commercially pure soap in which the sum of free alkali, total matter insoluble in alcohol, and the sodium chloride does not exceed 4% overall.

SODA:

Term generally applied to the alkaline builders but which is correctly applied only to the modified sodas.

SODA ASH:

Sodium carbonate; a moderately strong alkali, yet very destructive to both colors and fabrics. It is a hard rinser.

SODA, MODIFIED:

A mixture of soda ash and sodium bicarbonate, low in active alkali and efficiency.

SODIUM ACID FLUORIDE:

A moderately soluble acid fluoride salt with favorable neutralizing power and definite iron-removing properties in concentrated solution.

SODIUM METAPHOSPHATE:

The sodium salt of meta-phosphoric acid. Sometimes used in conditioning hard water.

SODIUM METASILICATE**PENTAHYDRATE:**

A soluble, crystalline, alkaline sodium silicate which has about 42% water in content.

SODIUM SILICO FLUORIDE:

A crystalline, sparingly soluble, acid-reacting salt of high neutralizing power sometimes used as a sour.

SOFTEN WATER:

To change soluble soap-destroying minerals in the water to insoluble compounds which do not affect the soap.

SOLUBLE OIL:

One that is made water soluble by sulphonation or other chemical treatment.

SOUR:

Used to designate an acid.

SPLIT RINSE:

A rinse bath of moderate temperature obtained by opening both hot and cold water supply valves.

SQUEEZE ROLLS:

A mechanical device for applying pressure to squeeze out liquid, as in wringing.

STABLE:

Not easily broken down, or a substance which will not change in composition under ordinary conditions of storage.

STAIN:

A discoloration on the fiber surface as apart from an accumulation of dirt. Traces of discoloration that remain after washing are called stains.

STAIN, CONTACT:

Stain acquired by touching another article which is giving up color or staining matter during washing process.

STAIN-FORMER:

A substance, usually a soiling agent, which forms stains during the washing process.

STARCH:

A carbohydrate material which when cooked with water will form a gelatinous colloid which has valuable properties for sizing, etc. Starches only coat textile fibers, and do not penetrate.

STEARINE:

The solid precipitate which separates first from melted tallow upon cooling; largely stearic acid. *See Olein.*

STRIPPING AGENT:

A chemical which is capable of removing dyes.

SUDS:

An emulsion of air in the solution. In soap solutions it is an indication of active soap.

SULPHATE:

A salt of sulphuric acid and a base metal, such as sodium, lime, iron, etc. Sodium sulphate is Glauber's Salt, used in dyeing.

SULPHATED FATTY ALCOHOL:

A sodium salt of a half-sulphated long-chain aliphatic alcohol, usually lauryl or eylel. *See Alkyl Aryl Sodium Sulphonate.*

SULPHIDE:

A compound of sulphur with a base metal such as iron, copper, lime or the common alkalies. Iron sulphide and copper sulphide are black staining agents and often give trouble in washing processes. These stains are frequently produced in sulphur water.

SULPHITE:

Another sulphur salt which represents sulphurous acid in combination with a suitable base. Sulphites are reducing agents.

SULPHUR:

A chemical element which is the basis of all sulphur compounds. Symbol is "S."

SULPHUR BLACK:

A black synthetic dye exceptionally fast to washing but very sensitive to hypochlorite solutions.

SULPHUR DIOXIDE FUMES:

A gas consisting of oxidized sulphur, SO_2 . Commonly derived from the burning of sulphur. A reducing bleach. It forms sulphurous acid in contact with water and, on further oxidation, forms corrosive sulphuric acid.

SURFACE TENSION:

A force existing across the surface of all substances—the contractional force which tends to hold the surface together. In the case of liquids, it may be measured by suitable scientific apparatus.

Water, for example, has a surface tension of about 72 dynes as compared with oil which has about 30. The addition of soap to water will bring it down from 72 to about 30. The two liquids of about the same surface tension will then mix easily. This is a very important factor in detergent operations.

SUSPENSION:

The picking up and holding of solid particles in suspension in a medium. The picking up of dirt from a fabric and holding it in the liquid so that it may be discharged is a suspending action. Dust and soot in the atmosphere are also examples of suspension.

TALLOW:

A solid fat which contains palmitic, stearic and a small amount of oleic acid, used as a basis for ordinary laundry soaps, giving a titre of 40 degrees.

TEMPERATURE, INITIAL:

This refers to the temperature of a washing solution at the beginning of the washing process.

VISCOSITY:

Internal friction in a substance which resists the movement of a liquid.

WATER CONSUMPTION:

It implies the water consumed after saturating a load with water, i.e., the amount of water running out of a machine on draining.

WATER VOLUME TOTAL:

Total water volume means the water consumption plus the water held by the goods being treated.

WETTING:

Bringing water into actual contact. A film of oil, for example, between water and a substance will prevent the water from actually wetting that substance, even though the film is so thin that it is not visible.

WETTING AGENT:

Used to describe materials which have the property of increasing the wetting power of liquids.

WHITENESS REFLECTANCY:

The degree of whiteness of a fabric as determined by a photometer.

WHITE, STANDARD:

The pure white material used in measuring the degree of whiteness of fabrics. *See Baryta.*

ZEOLITE:

The active ingredient in zeolite softeners. A hydrous aluminum-sodium silicate prepared in porous granules and capable of exchanging its base, sodium, for calcium, magnesium; and also capable of expelling the calcium, magnesium in favor of sodium again by treating with salt.

ZERO SOFT WATER:

A water free from hardness salts.

THE CONSUMER WANTS TO KNOW



Writer Cora Carlyle gathers a group of typical Mrs. Consumers before each issue goes to press . . . asks them what they'd like clarified in textile terms . . . and puts the questions to Dr. George Linton, Textile Editor

Q. Are fabric softeners needed for home laundering?

A. Fabric softeners restore fluffiness, pliability and bounce to the washed fabrics and are, therefore, of value in the home laundry. They also act as anti-static agents which combat the natural affinity of synthetic fabrics for lint. For best results, add the softener in small amounts to the last rinse water.

Only recently have fabric softeners become available to the housewife, but they have been in use for years in the manufacture of textiles.

Q. At a recent meeting of textile technologists the words "hydrophilic" and "hydrophobic" were mentioned quite often. What exactly do these terms mean?

A. The word "hydrophobic" derives from the Greek *hydor*, meaning water, and *phobos*, meaning fear, giving us a compound term which literally means water-fearing or water-hating. Hydrophobic fibers, then, are those that absorb very little water. The amount of water that any fiber in this category will

absorb under normal conditions ranges from zero to 4.5% of its total weight. Such fibers as Dynel and Saran (0%) and nylon (4.5%) are called hydrophobic.

Hydrophilic fibers, on the other hand, like or favor moisture. Fibers in this category are high in moisture content under normal atmospheric conditions. Examples include: acetate, 6.5%; worsted, 10%; cotton, 7%; viscose rayon, 11%; wool, 15 to 16%.

Q. When I shop for slips for myself and my daughters I find a very limited selection in the stores. All they seem to have are petticoats. Are slips becoming passé?

A. Yes, there is a trend away from slips to petticoats. According to market sources, this development can be traced to the crinolines, which became such a popular item a few years ago and still are in demand. Girls became accustomed to wearing half slips and continued the habit. They also found it easier to get a good fit with a separate petticoat and bra than with a full slip. In warm weather the separate combination is much cooler. The popularity of the strapless bra outmoded the full slip. The trend to separates in outerwear has evidently influenced intimate apparel. They seem to provide greater comfort and better fit for the consumer.

Q. Is patent leather really leather? How is it made or obtained?

A. With the exception of the plastic patents on the market, genuine patent leather is a leather. Any firm leather such as kidskin, calfskin, coltskin, etc., can be used as the basis for this popular finish. After tanning and drying, the leather is shaved to uniform thickness and treated with successive coats of linseed oil varnish. Each coat is thoroughly dried and rubbed down to work the varnish into the leather. The last coat is applied with a brush and allowed to dry in direct sunlight. Great care must be taken to prevent dust from marring the surface during the drying operation.

In recent years improvements in the pliability and toughness of varnishes have made patent leather more elastic, adding foot comfort to a leather long held in high fashion esteem.

Q. Is the burlap used in high fashion coats, skirts and jackets the same burlap you see covering cotton bales?

A. Yes, it is a refined version of the same fabric. Regular burlap is a heavy, coarse plain-weave material made of jute or jute-like fibers. It is normally used for baggings, wrappings and as backing for carpets and linoleum. Recently burlap in a much finer weave and a more regular texture was developed for interior

continued

decorators who used it for wall covering. Dyed in bright colors, burlap made its way into draperies and upholstery. In a short time this rough, colorful fabric appeared in clothing.

Burlap is a stiff fabric that lends itself to straight cutting for semi-fitted coats and jackets. For wide skirts it is ideal because it stands away from the body without the aid of further stiffening or crinolines. Also to its credit is its low price.

Q. I have some foam rubber pillows which need a thorough washing. What is the best way to launder them?

A. Here are a few easy steps to follow in washing foam rubber items.

1. Remove the cotton covers.
2. Immerse the pillows in lukewarm suds made with a mild soap.
3. Squeeze several times to force the suds through the tiny air cells of the foam rubber.
4. Rinse three separate times in lukewarm water.
5. Put the pillows between two large bath towels and roll them to remove excess moisture.
6. Allow to dry at ordinary room temperature.

Incidentally, foam latex should never be exposed to direct rays of the sun or excessive heat.

Q. My neighbor has been talking about a "gold-plated fabric." She doesn't know a thing about textiles and I think she is confused. Before I tell her so, I'd like to check with you.

A. There are gold-plated- and silver-plated-fabrics on the market today. The base fabric is usually nylon tricot; it is plated with the metal by a process which does not stiffen the fabric and leaves its natural suppleness and pliability intact. These fabrics are high in price and rarely seen on yard-goods counters. You'll find them used in blouses, dresses and as trimmings.

These are definitely luxury fabrics, high in price and difficult to care for. When dry cleaning is required, full information on the fabric content and the nature of the stains should be supplied the cleaner. All pressing must be done on the wrong side, with the iron at a low-temperature setting.

Q. I recently bought a very attractive evening dress. The fabric is really unusual. The tag on the dress says it is a "warp print." Please explain this to me.

A. As you probably know, the warp threads in woven fabric run in the lengthwise or vertical direction. These threads are put in place and run through a printing machine which applies the motif. The printed warp threads are vivid in color and clear in outline until the white filling threads are woven in to form the fabric. Then the brilliant color areas are blurred, and muted to give an impressionistic look to the fabric.

This type of printing is rare and usually reserved for after-five and evening dresses. There are also some warp-printed fabrics in the decorative market.

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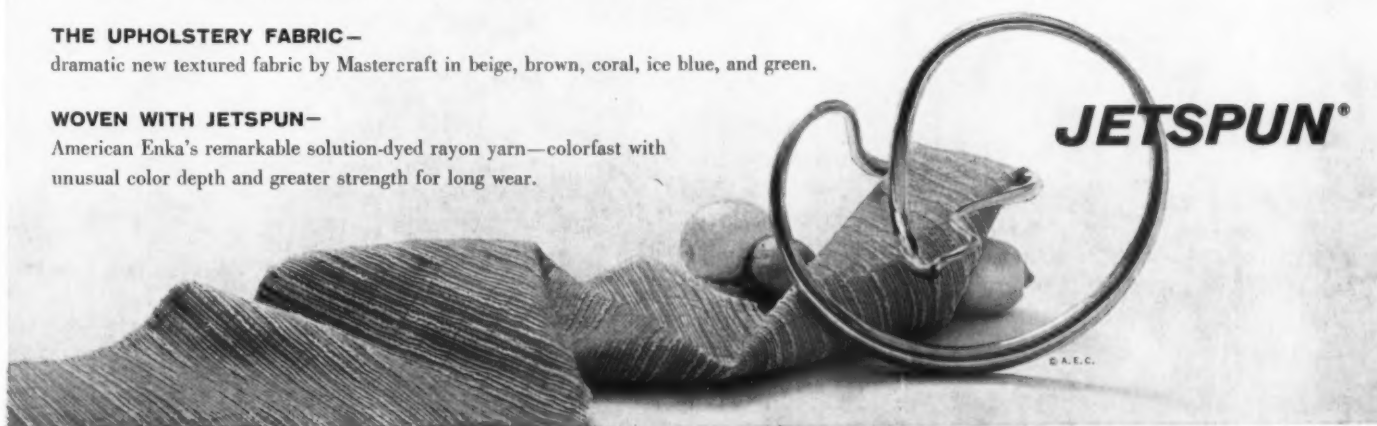
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